BYU
SCHOOL of MUSIC

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

School of Music

PERFORMANCE PROGRAMS

April 2005–August 2005

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Nadia Englund
Soprano

In Senior Recital

Student of
Ruth Christensen

Assisted by
Carl Pantle, *piano*
Lori Bikhazi, *mezzo-soprano*

Required for
Bachelor of Music Degree
with Emphasis in Performance

4:30 p.m.
1 April 2005
Auditorium
Museum of Art

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

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Program

Danza, danza fanciulla gentile	Francesco Durante (1684–1755)
Nina	Giovanni Battista Pergolesi (1710–1736)
L'absent	Charles Gounod (1818–1893)
Fleur desséchée	Pauline Viardot (1821–1910)
Nuit d'Espagne	Jules Massenet (1842–1912)
In solitaria stanza	Giuseppe Verdi (1813–1901)
Lo spazzacamino	
Perduta ho la pace	
Duetto buffo di due gatti	Gioachino Rossini (1792–1868)

Lori Bikhazi, *mezzo-soprano*

Botschaft	Johannes Brahms (1833–1897)
Wie Melodien zieht es mir	
Immer leiser wird mein Schlummer	
Auf dem Kirchhofe	
From *Eve-Song*	Jake Heggie (b. 1961)
Even	
Snake	
The Farm	
Tre canzoni Napolitano	
La Spagnola	V. Di Chiara
'O sole mio	E. di Capua
Funiculì, funiculà	L. Denza

This musical event is the 170th performance sponsored by the BYU School of Music for the 2004–2005 season.

performances.byu.edu

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Heather Brinkerhoff
Media Music

Student of
Ron Simpson

Required for
Bachelor of Music Degree
with Emphasis in Media Music

5:30 p.m.
1 April 2005
Auditorium
Museum of Art

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Program

It All Depends on You	Tuesday Night Supper Club- Music 186 project
I've Been Singin'	T.N.S.C.-Heather
What is It?	T.N.S.C.
Minute Maid	T.N.S.C.
	Award Winner - Creative Juices Talent Search
If You're Not the One Music	389-clone project
Aviator trailerMusic	489-film scoring
Married	T.N.S.C.-Heather
Acura car commercial Music	489-film scoring
Buffy the Vampire Slayer	Music 489-film scoring
	Opening credits
Bells	T.N.S.C.-Christmas show
Blind Date	T.N.S.C.
3 Pigs	T.N.S.C. upcoming musical
	Of the 3 Pigs and Where the Wild Things Are-Alpine Playhouse
Finale	T.N.S.C

The phenomenon known as the Tuesday Night Supper Club has been delighting audiences for more than five years. Recently reunited, "The Club" is involved with many musical and magical projects including the writing, production and performance of two original musicals at the Alpine Theater Playhouse. Tonight you will witness the fruits of the labor of Heather Brinkerhoff Westenskow featuring The Tuesday Night Supper Club.

This musical event is the 169th performance sponsored by the BYU School of Music for the 2004–2005 season.

performances.byu.edu

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Suzanne Stephensen
Soprano

Taryn Heller
Mezzo-soprano

Matthew Scott
Baritone

Students of
Anna Braithwaite
J. Arden Hopkin
Ruth Christensen

Assisted by
Christina Dayton, *piano*
Carl Pantle, *piano*
Sarah Astle, *piano*

Required for
Bachelor of Music Degree
with Emphasis in Performance

5:30 p.m.
1 April 2005
Madsen Recital Hall
Harris Fine Arts Center

Program

Mostri dell' erebo — Alessandro Scarlatti (1660–1725)
Susurrando il venticello

Ständchen — Franz Schubert (1797–1828)
Gretchen am Spinnrade

Madrigal — Vincent d'Indy (1851–1931)
Chanson d'amour — Gabriel Fauré (1845–1924)

St. Ita's Vision, from *Hermit Songs* — Samuel Barber (1910–1981)
Monks and Raisins
I Will Lift Up Mine Eyes — Michael Head (1900–1976)

Suzanne Stephensen, *soprano*
Christina Dayton, *piano*

La ci darem la mano, from *Don Giovanni* — Wolfgang Amadeus Mozart (1756–1791)

Suzanne Stephensen, *soprano*
Matthew Scott, *baritone*
Christina Dayton, *piano*

Finch' han dal vino, from *Don Giovanni*

Matthew Scott, *baritone*
Sarah Astle, *piano*

Après un rêve — Gabriel Fauré

Chanson romanesque, from *Don Quichotte a Dulcinée* — Maurice Ravel (1875–1937)
Le dromadaire, from *Le bestiaire* — Francis Poulenc (1899–1963)

Der Soldat — Robert Schumann (1810–1856)

Immer leiser wird mein Schlummer — Johannes Brahms (1833–1897)

Vecchia zimarra, from *La Bohème* — Giacomo Puccini (1858–1924)

Sugar in the Cane, from *Blue Mountain Ballads* — Paul Bowles (1910–1999)

Wade in the Water — Arr. Mark Hayes

My Lord, What a Morning — Arr. Jay Althouse

Matthew Scott, *baritone*
Sarah Astle, *piano*

Sweeter Than Roses — Henry Purcell (ca. 1659–1695)

Weep You No More, Sad Fountains — John Dowland (1562–1626)

Du bist wie eine Blume — Robert Schumann

Frühlingsnacht

From Les Nuits d'Été — Hector Berlioz (1803–1869)

Villanelle

Absence

Par che mi dica ancora, from *Elisabetta in Inglatera* — Gaetano Donizetti (1797–1848)

Taryn Heller, *mezzo soprano*
Carl Pantle, *piano*

My Eyes Are Fully Open, from *Ruddigore* — Arthur Sullivan (1842–1900)

Taryn Heller, *mezzo soprano*
Matthew Scott, *baritone*
Suzanne Stephensen, *soprano*
Carl Pantle, *piano*

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performances.byu.edu

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Joanne Wong
Media Music

Required for
Bachelor of Music Degree
with Emphasis in Media Music

7:30 p.m.
1 April 2005
Auditorium
Maeser Building

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Program

Project in Media Music

Don't want to Love — Candice Chen and Kate Liao

Recording Studio Projects

The Living Legend — Curtain Call
Mariachi
Silent Night — Franz Gruber

McKenzie William, *bass*
Joanne Wong, *piano*

Film Scoring
All music composed by Joanne Wong

Action Drama Clip
"Haley's Hill"
"Signs" Trailer
"License Plates"
"The Last Good War"

Songwriting
All music and lyrics written by Joanne Wong

Angel, Would You Lend Me Your Wings
Tears Turning to Ice
Come Home

This musical event is the 171st performance sponsored by the BYU School of Music for the 2004–2005 season.

performances.byu.edu

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Michelle Marchant
Media Music

Required for
Bachelor of Music Degree
with Emphasis in Media Music

7:30 p.m.
1 April 2005
Auditorium
Maeser Building

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Program

Projects in Media Music

Baby
Over the Rainbow* (Arlen)
One Good Well* (Reid and Robbins)
"Bad Dudes"

Recording Studio Projects

Signal Processing Lab* (Korean Song)
MIDI Lab* (Angelo and Portnoy)
Cy's Lullaby

Film Scoring

"Hip" Clip
Drama Scene
"Signs"
"License Plates"
"Last Good War"

Songwriting

Are You For Real?
Something About You
I Play it Slow
I'm in Love
Baby

*Denotes that the song is not an original

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BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Alisa Rogers
Organ

Student of
Don Cook

Required for
Bachelor of Music Degree
with Emphasis in Performance

7:30 p.m.
1 April 2005
Cathedral of the Madeleine
Salt Lake City, Utah

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Program

Fantasia in G Major — C. Hubert H. Parry (1848–1918)

Psalm Prelude, op. 32, no. 3 — Herbert Howells (1892–1983)

Selections from *Clavier-Übung III*, BWV 672–674 — Johann Sebastian Bach (1685–1750)
- Kyrie, Gott Vater in Ewigkeit
- Christe, aller Welt Trost
- Kyrie, Gott heiliger Geist

Introduction and Passacaglia — Max Reger (1873–1916)

INTERMISSION

Maestoso in C-sharp Minor, op. 16, no.1 *(Messe Solennelle)* — Louis Vierne (1870–1937)
Arr. by Alexander Schreiner

Toccata in D Minor, BuxWV 155 — Dieterich Buxtehude (1637–1707)

Wachet auf, ruft uns die Stimme, BWV 645 — Johann Sebastian Bach

Fugue on the Name of ALAIN, op. 7 — Maurice Duruflé (1902–1986)

This musical event is the 168th performance sponsored by the BYU School of Music for the 2004–2005 season.

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BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Shaundra Baird Culatta
Violin

Assisted by
Melinda Baird, *piano*
Monte Belknap, *violin*

Student of
Monte Belknap

Required for
Bachelor of Music Degree
with Emphasis in Performance

7:30 p.m.
1 April 2005
Madsen Recital Hall
Harris Fine Arts Center

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Program

Sonata No. 1 for Piano and Violin in G Major, op. 78 — Johannes Brahms (1833–1897)
- Vivace ma non troppo
- Andante
- Allegro molto moderato

Concerto for Violin in D Major, op. 61 — Ludwig van Beethoven (1770–1827)
- Larghetto
- Rondo (Allegro)

Navarra (danza espagnole) for Two Violins and Piano, op. 33 — Pablo de Sarasate (1844–1908)

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performances.byu.edu

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Michelle Flowers
Trombone

Student of
Will Kimball

Assisted by
Amalie Wickes, *piano*

Required for
Bachelor of Music Degree
with Emphasis in Performance

7:30 p.m.
1 April 2005
151 Tanner Building

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Program

Concert pour Trombone et Piano ou Orchestre — Launy Gröndahl (1886–1960)
- Moderato assai ma molto maestoso
- Quasi una Leggenda
- Finale

Sinfonia — Giovanni Battista Pergolesi (1710–1736)
- Andante
- Allegro con brio

Arr. Daniel Bachelder

Intermission

Second Sonata for Trombone and Piano — Richard Monaco (1930–1987)
- Allegro
- Moderato
- Allegro molto

Annie Laurie — Arthur Pryor (1870–1942)

Arr. Glenn P. Smith

This musical event is the 174th performance sponsored by the BYU School of Music for the 2004–2005 season.

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BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Joshua Smith
Organ

Student of
Douglas E. Bush

Assisted by
Megan Zabriskie, *violin*
Mindy Davis, *violin*
Andrew Snow, *viola*
Adam Crandell, *cello*

Required for
Bachelor of Music Degree
with Emphasis in Performance

7:30 p.m.
5 April 2005
Cathedral of the Madeline
Salt Lake City, Utah

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Program

Concerto in D Minor, BWV 596 — Johann Sebastian Bach (1685–1750)
- [Allegro]—Grave—Fuga
- Largo e spiccato
- [Allegro]

Fantasia and Toccata in G Minor — Johann Pachelbel (1653–1706)

Concerto in F Major, op. 4, no. 4 — George Frideric Handel (1685–1759)
- Allegro
- Andante
- Adagio—Allegro

Praeludium in G Minor, BuxWV 149 — Dietrich Buxtehude (1637–1707)

Nun bitten wir den Heiligen Geist, BuxWV 208 — Dietrich Buxtehude

Chorale in B Minor (1890) — César Franck (1822–1890)

O Gott, du frommer Gott, op. 122, no. 7 — Johannes Brahms (1833–1897)

L'Ascension — Olivier Messiaen (1908–1992)
- Transports de joie d'une âme devant la gloire du Christ que est la sienne

Church Sonata in E-flat Major, K. 67 — Wolfgang Amadeus Mozart (1756–1791)
- Andantino

Toccata "Nu la oss takke Gud" — Egil Hovland (b. 1924)

This musical event is the 175th performance sponsored by the BYU School of Music for the 2004–2005 season.

performances.byu.edu

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

University Band

Fred McInnis, *conductor*

7:30 p.m.
6 April 2005
de Jong Concert Hall
Harris Fine Arts Center

Program

Gavorkna Fanfare	Jack Stamp (b. 1954)
Hymn to the Fallen Trans. Paul Lavender	John Williams (b. 1932)
Golden Wave Trans. Fred McInnis	Joe Berryman
Rakes of Mallow	Leroy Anderson (1908–1975)
Selections from *Manzoni Requiem* Dies Irae Tuba Mirum	Guiseppe Verdi (1813–1901) Arr. Emil Mollenhauer

Flute
Janet Witcher
Stephanie Olsen
Lori McDonald
Kiersten Hinckley
Kyli Chapman
Maria Sederberg
Sara Sevey
Katie Anderson
Danielle Koberstein
Julie Rae Swenson
Jessica Feik
Jane Lingwall
Rachel Siddoway
Elisabeth Stuart
Natalia Haynie
Heather Remund
Kammi Rencher
Rebekah Kunz
Marie Stellman
Elizabeth Haake
Amanda Clark
Rachel Brown
Jennifer Mounteer
Kimberly Mills
Jessie Smith
Kimberly Kerr
Bethany Davis

Oboe
Lyndee Martin
Theresa Brunner

Clarinet
Kjirstin Sheard
Kelly Brown
Whitney Turner
Kirsten Mills
Jennifer Parry
Heather Padilla
Diane Urban
Stephanie Smith
Michael Robinson
Brooke Huddleston
Joshua Duvall
Kristin Baldwin
Amy Hurt
Jenny Dilts
Kimber Starling

Bass Clarinet
Paula Titel
Rebecca Merkling
Contrabass Clarinet
Corey Kunz

Bassoon
Stacey McKoy
Chelsea Palmer
Emily Andersen

Alto Saxophone
Alvin Marquez
Heather Moulton
Nicholas Parkinson
Erin Seaward
Sarah Christensen
Ginger Grawe
Lisa Gilliatt
Sarah Flournoy
Kerami Chapman
Becky Simpson
Bethany Steorts
Steven Lutz
Nathan Priddis
James Standring

Tenor Saxophone
Sara Wyatt
Jeanette May
Camille Wells

Baritone Saxophone
Ryan Wach
Jill Skinner

Horn
Elizabeth Masters
Brittany Durnford
Eimi Priddis
Kristi DeMille
Derek Thomas
Jarom Decker
Tamara Fort
Juan Badal
Emily White
Melody Splattstoesser
Tamra Evans
Joshua Manwaring
Brittany Babb
Nathan Kuhn
Jared Greenwald
Sarah Battershell
James Whitehead

Trumpet
Dorian Kinder
Jennifer Breithaupt
Bret Miller
Kyle Garbett
Nick Wasley
Jen Connery
Roger Pack
Bradley Tolman
Layla Calkins
Christopher Decker
Suzanne Stirland
Matthew Veibell
Shara Richards
Mike Diehl
James Stevenson
John Gittins
Ruth Keeler
Tanille Rodman
Rebekah Yorke
Tyler Rencher
Brittany Rasmussen
Naomi Fox
Marc Jones
Travis Buhler
Blaine Daimaru
Drew Johnson
Mark Hutchison

Trombone
David Larsen
Bradford Brimley
Phil Forbush
Angel Venegas
Adam Witcher
Lisa Olsen
Aimee Vincent
Brent Fuller
Heidi Higgins
Joseph Wiederhold
Matthew Robertson
Stephen West
Alex Sevey
Liz Graden
Tenille Tingey

Bass Trombone
Nathan Jackson

Baritone
Monique Farnsworth
Kenneth Engan
Michelle Flowers
Mary Birdsall
Suzanne Farmer
Logan Gold
Janelle Kane
Sarah Purvis
Melissa Carmack

Tuba
Ben Bolin
Frederick Kesler
Shawn Soelberg
Richard Hubbard
Devin Lloyd
Shizuka Matsuzaki

Percussion
Michael Barber
Steven Clayton
Shalee Cropper
Scott Mains
Cori Murphy
Melissa Pratt
Quinn Taylor
Shayla Taylor

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BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

BYU Flute Choir

Emily Outhier, *conductor*

Kelli Arnesen
Emily Bowen
Erin Cunningham
Annie Elmer
Rosa Garcia
Aersta Hellewell
Janna Hutchins
Missy Johnson
Chelsey Keeler
Melissa Landeen
Rebecca Mott
Cami Norton
Erin Okerlund
Carin Olavson
Bonnie Pace
Sarah Ray
Fawn Taylor
Shelley Thacker

7:30 p.m.
6 April 2005
Madsen Recital Hall
Harris Fine Arts Center

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Program

Hungarian Dance — Johannes Brahms (1833–1897), Arr. Colin Fleming

BYU Flute Choir

Pavane — Gabriel Fauré (1845–1924), Arr. William Bennett

BYU Flute Choir
Jonathan Pace, *piano*

Grand Trio, op. 90 — Friedrich Kuhlau (1786–1832)
Allegro non tanto

Fawn Taylor
Chelsey Keeler
Erin Cunningham

Flûtes en Vacances — Jacques Castérède (b. 1926)
4. Flûtes Légères

Bonnie Pace
Kelli Arnesen
Janna Hutchins
Carin Olavson

Sinfonico, op. 12 — Antoine Reicha (1770–1836)
Allegro

Rebecca Mott
Aersta Hellewell
Rosa Garcia
Erin Okerlund

Trio No. 4 for Flutes — Costanzo (ca. 1800)
Larghetto

Missy Johnson
Emily Bowen
Melissa Landeen

Trois Pieces — Eugène Bozza (1905–1991)
I.
II.

Annie Elmer
Cami Norton
Sarah Ray
Shelley Thacker

Cassation — Jindřich Feld (b. 1925)

BYU Flute Choir

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performances.byu.edu

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Jay Butler
Piano

Student of
Steve Lindeman

Required for
Bachelor of Music Degree
with Emphasis in Jazz Studies

9:30 p.m.
7 April 2005
Madsen Recital Hall
Harris Fine Arts Center

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Program

Eighteenth Variation from *Rapsodie* on a Theme of Paganini — Sergei Rachmaninoff (1873–1943)

Desafinado (Slightly Out of Tune) — Antonio Carlos Jobim (1927–1994)

Praeludium No. 6 in D Minor — Johann Sebastian Bach (1685–1750)

'Round Midnight — Thelonious Monk (1917–1982)

Spain — Chick Corea (b. 1941)

Regan Brough, *bass*
Andrew Tolman, *drums*

Driftin' — Herbie Hancock (b. 1940)

Michael Tobian, *tenor saxophone*
Regan Brough, *bass*
Andrew Tolman, *drums*

I Guess That Just Happens When You Kiss — Jay Butler (b. 1981)
Lyrics by Alisha Ard (b. 1977)

Alisha Ard, *trombone and vocals*
Regan Brough, *bass*
Andrew Tolman, *drums*

Bags Groove — Milt Jackson (b. 1923)

Michael Tobian, *tenor saxophone*
Regan Brough, *bass*
Andrew Tolman, *drums*

This musical event is the 178th performance sponsored by the BYU School of Music for the 2004–2005 season.

performances.byu.edu

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents the

BRIGHAM YOUNG UNIVERSITY

SINGERS

Oh to Sing of Hope and Joy
Songs of Death and Life

Ronald Staheli, *conductor*

Jill Winters, Brent Wells, Tim Workman,
graduate assistants

Brigham Young University Singers

The Brigham Young University Singers have built upon the rich choral tradition of the university to achieve a performance style and quality that have drawn enthusiastic responses from audiences all over the world. While firmly rooted in classical choral music, they are known for their compelling performances of the best of all kinds of vocal music. The choir's hope is to extend a sense of hope, beauty, and goodwill to audiences at home and around the world.

BYU Singers have produced five CD recordings: four on the Tantara label of Brigham Young University that include a wide variety of repertoire, and one on the Arsis label, *Eric Whitacre: The Complete A Cappella Works, 1991–2001.*

BYU Singers have performed in Carnegie Hall; the Kennedy Center in Washington, D.C.; the Sydney Opera House; the Brahmssaal in Vienna; the Kappella in St. Petersburg; Exeter Cathedral in England; St. Matthew's Cathedral in Auckland; and Henry Crown Hall in Jerusalem. In addition, the choir has twice sung series of concerts throughout Israel in collaboration with the Israel Chamber Orchestra.

This past February the choir gave its fifth performance at the American Choral Directors Association convention.The choir was chosen as the only non-professional choir in a consortium of choirs (Netherlands Radio Choir, Vancouver Chamber Choir, Kansas City Chorale) to premier the commissioned work of Maija Einfelde, winner of the 1997 Barlow International Composition Competition. The choir was selected by audition to represent the United States at the Fourth International Choral Symposium in Sydney, Australia. On that same trip, the choir also performed at the Brisbane Choirs of the World Festival and the Auckland International Music Festival. BYU Singers was the first non-African-American choir to participate in the annual Vocal Extravaganza in Black in Las Vegas. For 13 years BYU Singers have been invited to make guest appearances with the Mormon Tabernacle Choir in their weekly radio/tv broadcast.

For more information, visit our website at SINGERS.BYU.EDU.

Program to be chosen from BYU Singers' current repertoire:

Sing for Joy

Cantate Domino — Claudio Monteverdi (1567–1643)

Sing to the Lord a new song,
Sing to the Lord and bless His name,
Because of the wonders He has made.

Glory to God in the Highest — Claudio Monteverdi

Glory to God in the highest,
And on earth peace to those of good will.
We praise Thee. We bless Thee.
We worship Thee. We glorify Thee.
We give thanks to thee
According to Thy great glory.
Lord God, Heavenly King,
God the Father Almighty,
Lord Jesus Christ, the only begotten Son.
Lamb of God; Son of the Father.
Thou who takest away the sins of the world,
Have mercy upon us and hear our prayer.
Thou who sittest at the right hand of the Father,
Have mercy upon us.
For Thou alone art holy.
Thou alone art the Lord.
Thou alone art the most high, Jesus Christ,
With the Holy Spirit in the glory of the Father.
Amen.

Lux Aurumque — Eric Whitacre (b. 1970)

Light, warm and heavy and pure as gold
and the angels sing softly to the new-born babe.
—Edward Esch

A Grand Night for Singing, from *State Fair* — Richard Rodgers (1902–1979)

To Live Forever

What Stood Will Stand

Paul Halley
(b. 1952)

What stood will stand though all befallen,
The good return that time has stolen.
Though creatures groan in misery,
    Their flesh prefigures liberty
    To end travail and bring to birth
    Their new perfection in new earth.
At word of that enlivening
Let the trees of the wood all sing
And every field rejoice, Let praise
Rise up out of the ground like grass.
    What stood, whole in ev'ry piecemeal
    Thing that stood, will stand though all fall.
    Field and woods and all in them
    Rejoin the primal Sabbath's hymn.
        —Wendell Berry

Pilgrim Song

Arr. Ryan Murphy

My brethren I have found a land that doth abound with fruit and honey;
The more I eat I find the more I am inclined to shout and sing hosanna.
My soul doth long to go where I may fully know the glory of my Savior.
And as I pass along I'll sing the Christian song: I'm going to live forever.
Perhaps you think me wild or simple as a child; I am a child of glory.
I am born from above my soul is filled with love; I love to tell the story.
My soul doth long to go where I may fully know the glory of my Savior.
And as I pass along I'll sing the Christian song; I'm going to live forever.
My soul now sits and sings and practices its wings and contemplates
    the hours
When the messenger shall say, "Come quit this house of clay and with
    bright angels tower."
My soul doth long to go where I may fully know the glory of my Savior.
And as I pass along I'll sing the Christian song: I'm going to live forever.

A Psalm of Life

Ronald Staheli
(b. 1947)

Tell me not, in mournful numbers,
Life is but an empty dream!—
For the soul is dead that slumbers,
And things are not what they seem.

Life is real! Life is earnest!
And the grave is not its goal;
Dust thou art, to dust returnest,
Was not spoken of the soul.

Not enjoyment, and not sorrow,
Is our destined end or way;
But to act, that each to-morrow
Find us farther than to-day.

Art is long, and Time is fleeting,
And our hearts, though stout and brave,
Still, like muffled drums, are beating
Funeral marches to the grave.

In the world's broad field of battle,
In the bivouac of Life,
Be not like dumb, driven cattle!
Be a hero in the strife!

Trust no Future, howe'er pleasant!
Let the dead Past bury its dead!
Act,—act in the living Present!
Heart within, and God o'erhead!

Lives of great men all remind us
We can make our lives sublime,
And, departing, leave behind us
Footprints on the sands of time;

Footprints, that perhaps another,
Sailing o'er life's solemn main,
A forlorn and shipwrecked brother,
Seeing, shall take heart again.

Let us, then, be up and doing,
With a heart for any fate;
Still achieving, still pursuing,
Learn to labor and to wait.

—Henry Wadsworth Longfellow

Enduring with Serenity

Bless the Lord

David Sargent
(b. 1941)

Bless the Lord, O my soul.
O Lord my God, Thou art very great;
Thou art clothed with honour and majesty.
Who coverest Thyself with light, as with a garment.
Who stretchest out the heavens like a curtain,
Who layeth the beams of his chambers in the waters,
Who maketh the clouds His chariot,
Who walketh upon the wings of the wind,
Who maketh His angels spirits,
His ministers a flaming fire,
Who laid the foundations of the earth,
That it should not be removed for ever and ever.
I will sing unto the Lord as long as I live.
I will sing praise to my God while I have my being.
My meditation of Him shall be sweet.

—Psalm 104

Each Day

Stephen Paulus
(b. 1949)

May I speak each day according to Thy justice,
Each day may I show Thy chastening, O God;
May I speak each day according to Thy wisdom,
Each day and night may I be at peace with Thee.
Each day may I count the causes of Thy mercy,
May I each day give heed to Thy laws;
Each day may I compose to Thee a song,
May I harp each day Thy praise, O God.
May I each day give love to Thee, Jesu,
Each night may I do the same;
Each day and night, dark and light,
May I laud Thy goodness to me, O God.

—Celtic Invocation

This World Is Not My Home

Ach, arme Welt, op. 110, no. 2 — Johannes Brahms (1833–1897)

Ah, poor world, you deceive me;
yes, I truthfully admit that, yet still I cannot avoid you.
Your glory and your wealth, poor world,
are lacking at death and times of real need;
your treasure is vain, false money.
Help me, Lord, to be at peace with this.

—Old German hymn text of an unknown author

Ich wollt, dass ich daheime wär, op. 12, no. 5 — Hugo Distler (1908–1942)

I wish I were at home and able to dispense with the world's comforts.
I mean at home in Heaven's Kingdom, I will see God eternally.
Onward, my soul, and position thyself. There hosts of angels wait for you.
For all the world is too small when one comes home again.
At home is life without death and total joy without need.
There a thousand years are as today, and nothing shall displease you.
Onward, my heart, with all courage, and seek that good above all Good.
You have here no accommodation, tomorrow or today.
There it is otherwise, so flee the world's false shine.
Farewell, world, God bless thee! Toward Heaven's Kingdom now I travel.

—Heinrich von Laufenberg

Hymns and Anthems

My Redeemer Lives	Christine H. Davis
Be Thou a Smooth Way	Ralph M. Johnson
Christ Hath a Garden	Eleanor Daley
Oh, May My Soul Commune with Thee	Lorin F. Wheelwright
Abide with Me,'Tis Eventide	Crawford Gates
Peace Like a River	Ronald Staheli

Three Shakespeare Sonnets

Sonnet 64

Dominick Argento
(b. 1927)

When I have seen by Time's fell hand defac'd
The rich proud cost of outworn buried age;
When sometime lofty towers I see down-raz'd,
And brass eternal slave to mortal rage;
When I have seen the hungry ocean gain
Advantage on the kingdom of the shore,
And the firm soil win of the watery main,
Increasing store with loss, and loss with store;
When I have seen such interchange of state,
Or state itself confounded to decay;
Ruin hath taught me thus to ruminate
That Time will come and take my love away.
This thought is as a death which cannot choose
But weep to have that which it fears to lose.

Sonnet 29

Lane Johnson
(b. 1958)

When in disgrace with fortune and men's eyes
I all alone beweep my outcast state,
And trouble deaf heaven with my bootless cries,
And look upon myself, and curse my fate,
Wishing me like to one more rich in hope,
Featured like him, like him with friends possessed,
Desiring this man's art, and that man's scope,
With what I most enjoy contented least;
Yet in these thoughts my self almost despising,
Haply I think on thee, and then my state,
Like to the lark at break of day arising
From sullen earth, sings hymns at heaven's gate;
For thy sweet love remembered such wealth brings
That then I scorn to change my state with kings.

Sonnet 76 — Alfred Janson (b. 1937)

Why is my verse so barren of new pride,
So far from variation or quick change?
Why with the time do I not glance aside
To new-found methods, and to compounds strange?
Why write I still all lone, ever the same,
And keep invention in a noted weed,
That every word doth almost tell my name,
Showing their birth, and where they did proceed?
O! know sweet love I always write of you,
And you and love are still my argument;
So all my best is dressing old words new,
Spending again what is already spent:
For as the sun is daily new and old,
So is my love still telling what is told.

O Mistress Mine: a garland of Elizabethan poetry — Nils Lindberg (b. 1933)

Cherry Ripe

There is a garden in her face,
Where roses and white lilies grow;
A heav'nly paradise is that place,
Wherein all pleasant fruits do flow.
There cherries grow which none may buy
Till cherry-ripe themselves do cry.

Those cherries fairly do enclose
Of Orient pearl a double row,
Which when her lovely laughter shows,
They look like rosebuds filled with snow;
Yet them no peer nor prince can buy,
Till cherry-ripe themselves do cry.

Her eyes like angels watch them still;
Her brows like bended bows do stand,
Threat'ning with piercing frowns to kill
All that attempt with eye or hand
Those sacred cherries to come nigh,
Till cherry-ripe themselves do cry.

—Thomas Campion

Not, Celia, That I Juster Am

Not, Celia, that I juster am
  Or better than the rest;
For I would change each hour, like them,
  Were not my heart at rest.

But I am tied to very thee
  By every thought I have:
Thy face I only care to see.
  Thy heart I only crave.

All that in woman is adored
  In thy dear self I find;
For the whole sex can but afford
  The handsome and the kind.

Why then should I seek further store,
  And still make love anew?
When change itself can give no more,
    'Tis easy to be true.

—C. Sedley

To Lucasta, on Going to the Wars

Tell me not, Sweet, I am unkind
  That from the nunnery
Of thy chaste breast and quiet mind,
  To war and arms I fly.

True, a new mistress now I chase,
  The first foe in the field;
And with a stronger faith embrace
  A sword, a horse, a shield.

Yet this inconstancy is such
  As you too shall adore;
I could not love thee, Dear, so much,
  Loved I not Honour more.

—Colonel Richard Lovelace

Carpe Diem

O mistress mine, where are you roaming?
O stay and hear! your true-love's coming
That can sing both high and low;
Trip no further, pretty sweeting,
Journeys end in lovers meeting—
Every wise man's son doth know.

What is love? 'tis not hereafter;
Present mirth hath present laughter;
What's to come is still unsure:
In delay there lies no plenty,—
Then come kiss me, Sweet-and-twenty,
Youth's a stuff will not endure.

—William Shakespeare

African-American Spirituals

Walking in the Spirit	Arr. Mark Hayes
I Want to Be Ready	Arr. Moses Hogan
Going to Pay Satan No Mind	Arr. Ronald Staheli
Rock-a My Soul	Arr. John Halloran

Folk Songs

Alouette	Arr. Robert Sund
That Lonesome Road	Arr. Deen Entsminger
Lonesome Valley	Arr. Alf Houkom
Rattle on the Stovepipe	Arr. Donald Coakley
Song for the Mira	Arr. Stuart Calvert
Cape Breton Lullaby	Arr. Stuart Calvert
The Cukoo	Arr. Robert Heninger

Working on the Railroad

Same Train	K. Lee Scott
I'm a Train	Arr. Peter Knight
This Train	Gwyneth Walker

Choir Members

Sopranos

Rachel R. Cox	senior, vocal performance	St. George, UT
Jennie Litster	senior, vocal performance	Henderson, NV
Catherine Johnson	senior, early childhood education	Lindon, UT
Robyn Malczyk	senior, vocal performance	Boise, ID
Lindsay Oldroyd*	senior, composition	Lindon, UT
Alena Starr	senior, music education	Emporia, KS
Emily Workman	freshman, psychology	St. George, UT
Laura Workman*	junior, vocal performance	St. George, UT

Altos

Sarah Astle	sophomore, vocal performance	Loomis, CA
Ashley Bair	senior, family and human development	Berwick, ME
Nadia Englund	senior, vocal performance	Albuquerque, NM
Kiely Fisher	senior, humanities	Chambersburg, PA
Taryn Heller	senior, vocal performance	Milwaukee, WI
Heather McMurray*	graduate, vocal performance	Fountain Valley, CA
Charity Murdock	sophomore, vocal performance	Mesa, AZ
Elizabeth Olmo	senior, music education	Buena Vista, VA
Leanna Pink	senior, music education	Foxboro, MA
Mele Santos	senior, vocal performance	Sammamish, WA
Christina Scow*	senior, music education	Henderson, NV
Elaina Wettlaufer	junior, vocal performance	Salem, OR
Jill Winters	graduate, choral music	Fountain Valley, CA

Tenors

David Burton	graduate, instructional psychology	Hyde Park, UT
BJ Cox	senior, human development	St. George, UT
Joel Gillespie*	senior, communications	Vancouver, WA
Carl Pantle	senior, vocal performance	Oakley, CA
Juan Pereira	junior, vocal performance	Salt Lake City, UT
Sterling Porter	graduate, computer science	Rexburg, ID
Hyrum Weibell	senior, vocal performance/geology	Visalia, CA
Andrew Wheelwright*	senior, computer science/music	Santa Rosa, CA
Tim Workman	graduate, choral music	St. George, UT

Basses

Thomas Anderson	senior, chemistry	Suwanee, GA
John Bonner	graduate, social work	Rexburg, ID
Benjamin Boster*	junior, music	Adrian, OR
Matthew Bryner	senior, Russian	Ogden, UT
Jacob Butler	sophomore, pre-dental	Mesa, AZ
Jacob Malczyk	senior, music	Utica, NY
Scott Moore	freshman, piano performance	Salt Lake City, UT
Bryson Mortensen	senior, vocal performance	Greeley, CO
Rick Murdock	graduate, public administration	Delta, UT
Devin Olsen	sophomore, vocal performance	Sandy, UT
Henry Patterson	senior, music	Mechanicsville, VA
Brent Rogers	senior, music education	Lake Elmo, MN
Brent Wells	graduate, choral music	Fountain Valley, CA

*section leader

Choir Officers

BJ and Rachel Cox, *co-presidents*
Jacob and Robyn Malczyk, *vice presidents*
Catherine Johnson, *secretary*
Brent Rogers, *treasurer*
Alena Starr, *historian chair*
Taryn Heller and Jacob Butler, *dress chairs*
Elizabeth Olmo and Juan Pereira, *social chairs*
Mele Santos, *birthdays*
John Bonner, *publicity chair*

Brigham Young University

With an admonition that "even the alphabet and mathematical tables should not be taught without the Spirit of God," Brigham Young University was founded in 1875 by Brigham Young, prophet, statesman, and colonizer of the American West. Today the university is the largest private church-related institution of higher learning in the United States, with an enrollment of 32,000 students who come from all areas of the U.S. and 120 foreign countries. Located in Provo, Utah, surrounded by the Rocky Mountains, the university is sponsored by The Church of Jesus Christ of Latter-day Saints, whose tenets include a belief in educating the whole person, stressing spiritual, social, and physical, as well as academic development.

School of Music

The art of music—as expressed through performance, composition, teaching, or communications media—is built on a foundation of knowledge and skills. Knowledge comes from study and research in music theory, literature, history, and performance practices, as well as from study in other arts and sciences. Skills come from applying knowledge to the instrument or voice and developing the tools of musicianship.

The School of Music helps students to think clearly about music: to create, perform, and teach music according to the highest professional standards; and to experience and appreciate diverse kinds of music. The faculty strives to develop strong moral character leading students to lifelong learning and service, to pursue musical excellence within the context of a broad liberal arts education, and to infuse the lives of both music majors and nonmajors with scholarly and creative experience.

The School of Music is housed in the Harris Fine Arts Center, a complex that includes five theaters, piano lab, organ lab, computer music lab, recording studio, several libraries, practice rooms, and classrooms.

BYU's School of Music is comprehensive, with 52 full-time and 47 part-time faculty teaching private instruction, ensembles, education, music theory

and history, and conducting, plus other exciting fields of study. Our focus is on cultivating individual talents and fostering some of the country's most respected music ensembles.

Ronald Staheli

Dr. Ronald Staheli is the coordinator of the Choral and Conducting Division and director of Graduate Studies in Choral Music at Brigham Young University's School of Music. He appears regularly as conductor in performances involving BYU's combined choirs and orchestra. He has traveled widely as guest conductor and clinician, including the Zimriya International Choral Festival in Jerusalem and the International Choral Symposium in Sydney. He has served two terms as president of the Utah Chapter of the American Choral Directors Association and has served twice on the national convention committee. Dr. Staheli regularly composes or arranges selections performed by BYU Singers.

Our Recordings

BYU Singers

My Redeemer Lives
Songs of the Soul
I Believe This Is Jesus: African-American Spirituals
We Sing of Christ
Eric Whitacre: The Complete A Cappella Works, 1991–2001

The combined choirs at BYU

The Road Home
A Thanksgiving of American Folk Hymns
Songs of Praise and Remembrance
A Celebration of Christmas
The Redeemer, by Robert Cundick

Available at SINGERS.BYU.EDU

"BYU Singers is a brilliant and fresh-voiced college ensemble of 40. Their satiny smoothness and warm beauty of tone are conspicuous. Their interpretive virtues include youthfully intense emotional depth and touching spirituality. They obviously relish bringing this amazing music to a wider audience."

—*American Record Guide*

Spring 2005 Tour

Provo, UT	Friday, April 8
Washington, DC	Monday–Wednesday, April 25–27
Hartford, CT	Thursday, April 28
Boston, MA	Friday, April 29
Nashua, NH	Saturday–Sunday, April 30–May 1
Providence, RI	Monday, May 2
Manchester, NH	Tuesday, May 3
North Berwick, ME	Wednesday, May 4
Sharon, VT	Thursday, May 5
Portland, ME	Friday, May 6
Bangor, ME	Saturday, May 7
Quebec City, Quebec	Sunday–Monday, May 8–9
Montreal, Quebec	Tuesday, May 10
Ottawa, Ontario	Wednesday, May 11
Oshawa, Ontario	Thursday, May 12
Toronto, Ontario	Friday, May 13
Hamilton, Ontario	Saturday–Sunday, May 14–15
Niagara Falls	Monday, May 16
Farmington Hills, MI	Tuesday, May 17
Wayne, MI	Wednesday, May 18
Lansing, MI	Thursday, May 19

For booking information
BYU Performing Arts Management
Oliver House
Provo, Utah 84602
(801) 422-3576
perform@byu.edu PAM.BYU.EDU

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Adam Bean
Trombone

Student of
Will Kimball

Assisted by
Dianne Bastian, *piano*
Dan Barrett, *bass trombone*

Required for
Bachelor of Music Degree
with Emphasis in Performance

1:00 p.m.
8 April 2005
Auditorium
Museum of Art

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

- Please take a moment to turn off your cellular phone, pager, or any audio alerts. Since tonight's concert is being recorded, we ask you to be as quiet as possible during the performance.

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Program

Arrows of Time for Trombone and Piano — Richard Peaslee (b. 1930)
- Jazz Feeling
- Slow-feeling
- Fast

Cavatine pour Trombone et Piano, op. 144 — Camille Saint-Saëns (1835–1921)

Intermission

Trombone Institute of Technology — Michael Davis

Dan Barrett, *bass trombone*

Sonatine pour Trombone et Piano — Jacques Casterede (b. 1926)
- Allegro vivo
- Andante sostenuto
- Allegro

Sonata (Vox Gabrieli) for Trombone and Piano — Stjepan Sulek (1914–1986)

This musical event is the 181st performance sponsored by the BYU School of Music for the 2004–2005 season.

performances.byu.edu

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Carolyn Berg
Harp

Student of
ShruDeLi Ownby

Assisted by
Alissa Smith, *harp*

Required for
Bachelor of Music Degree
with Emphasis in Performance

2:45 p.m.
8 April 2005
Auditorium
Museum of Art

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Program

Suite of Eight Dances — Carlos Salzedo (1885–1961)
- Gavotte
- Menuet
- Polka
- Siciliana
- Bolero
- Seguidilla
- Tango
- Rumba

Contemplation — Henriette Renié (1875–1956)

Sonata — Alan Hovhaness (1911–2000)
- Allegro
- Lento misterioso
- Allegro

Passacaille from Suite No. 7 — George Frideric Handel (1685–1759)
Trans. Yolanda Kondonassis

Petite Suite — David Watkins (b. 1938)
- Prelude
- Nocturne
- Fire Dance

La Ragazza — Bernard Andrès (b. 1941)
- Andantino
- Larghetto
- Allegro moderato
- Moderato

This musical event is the 179th performance sponsored by the BYU School of Music for the 2004–2005 season.

performances.byu.edu

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Scott Thomas Lesser
Violoncello

Student of
Julie Bevan Reed

Assisted by
Jenny Anderson, *piano*
Katie Andersen, *cello*

Required for
Bachelor of Music Degree
with Emphasis in Performance

4:30 p.m.
8 April 2005
Auditorium
Museum of Art

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Program

Sonata in A Major, G. 4 — Luigi Boccherini (1743–1805)
- Affettuoso
- Adagio
- Allegro moderato

Suite for Cello, op. 72 — Benjamin Britten (1913–1976)
- Canto primo: Sostenuto e largamente
- Fuga: Andante moderato
- Lamento: Lento rubato
- Canto secondo: Sostenuto
- Serenata: Allegretto (pizzicato)
- Marcia: Alla Marcia moderato
- Canto terzo: Sostenuto
- Bordone: Moderato quasi recitativo
- Moto perpetuo e Canto quarto: Presto

Sonata for Cello and Piano in A Minor, op. 36 — Edvard Grieg (1843–1907)
- Allegro agitato
- Andante molto tranquillo
- Allegro

This musical event is the 182nd performance sponsored by the BYU School of Music for the 2004–2005 season.

performances.byu.edu

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Amy Robinson
Piano

Student of
Jeffrey Shumway

Required for
Bachelor of Music Degree
with Emphasis in Performance

5:30 p.m.
8 April 2005
Madsen Recital Hall
Harris Fine Arts Center

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Program

Prelude and Fugue in A-flat Major, BWV 862 — Johann Sebastian Bach (1685–1750)

Sonata in B-flat Major, K. 570 — Wolfgang Amadeus Mozart (1756–1791)
- Allegro
- Adagio
- Allegretto

Norwegian Dances, op. 35 — Edvard Grieg (1843–1907)
- Allegro marcato
- Allegretto tranquillo e grazioso
- Allegro moderato alla marcia
- Allegro molto

Sonata, op. 45 — Dmitry Borisovich Kabalevsky (1904–1987)
- Allegro moderato Festivamente
- Andante sostenuto
- Presto assai

This musical event is the 180th performance sponsored by the BYU School of Music for the 2004–2005 season.

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BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Studio Piano Recital

Students of
Scott Holden

7:30 p.m.
8 April 2005
Madsen Recital Hall
Harris Fine Arts Center

Program

Fantasie in C Minor — Johann Sebastian Bach (1685–1750)

Fantasie in C Major — Joseph Haydn (1732–1809)

Bonnie Jack

Intermezzo in A Major, op. 118, no. 2 — Johannes Brahms (1833–1897)

Scott Moore

Sonata No. 7, op. 83 — Sergey Prokofiev (1891–1953)

II Andante coloroso

III Precipitato

Jennifer Swendson

Sonata in F Minor, op. 57 — Ludwig van Beethoven (1770–1827)

I Allegro assai

Andrea Larson

Nocturne No. 1 — Francis Poulenc (1899–1963)

Etude op. 111 no. 6 — Camille Saint-Saëns (1835–1921)

Marissa Erekson

Allegro de concierto — Enrique Granados (1867–1916)

Ashley King

Le Cemetiere — Abel Decaux (1869–1943)

Sonata in F Major, op. 54 — Ludwig van Beethoven

II Allegretto

Jennifer Gibbons

Nocturne No. 6 in D-flat Major, op. 63 — Gabriel Fauré (1845–1924)

Jennifer Anderson

Sonata No. 4 in F-sharp Major — Aleksandr Nikolayevich Scriabin (1871–1915)

Jonathan Bowman

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BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Stacey Haynes
Piano

Student of
Irene Peery-Fox

Required for
Bachelor of Music Degree
with Emphasis in Performance

9:30 p.m.
8 April 2005
Madsen Recital Hall
Harris Fine Arts Center

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Program

Suite No. 2 in F Major — George Friedrich Handel (1685-1759)
- Adagio
- Allegro
- Adagio
- Allegro

Impromptu No. 1 in A-flat Major, op. 29 — Frederic Chopin (1810–1849)
Impromptu No. 4 in C-sharp Major, op. 66

Etude No. 2 in G Minor, op. 72 — Mortiz Moszkowski (1854–1925)

Sonata in E-flat Major, op. 81a — Ludwig van Beethoven (1770–1827)
- Adagio—Allegro
- Andante espressivo
- Vivacissimamente

Diabolic Suggestion, op. 4, no. 4 — Sergei Prokofiev (1891–1953)

L'isle Joyeuse — Claude Debussy (1862–1918)

This musical event is the 183rd performance sponsored by the BYU School of Music for the 2004–2005 season.

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BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Sara Johansen
Violin

Assisted by
Gerta Grimci, *piano*

Student of
Kory Katseanes

Required for
Bachelor of Music Degree
with Emphasis in Performance

12:30 p.m.
9 April 2005
Auditorium
Musuem of Art

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Program

Suite in A Minor, op. 10 — Christian Sinding (1856–1941)
- Presto
- Adagio
- Tempo giusto

Partita No.1 in B Minor — Johann Sebastian Bach (1685–1750)
- Allemanda
- Corrente
- Sarabande
- Bourrée

Concerto in D Major, op. 61 — Ludwig van Beethoven (1770–1827)
- Allegro, ma non troppo

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BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Marissa Erekson
Piano

Student of
Scott Holden

Required for
Master of Music Degree
with Emphasis in Piano Performance

1:30 p.m.
9 April 2005
Madsen Recital Hall
Harris Fine Arts Center

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Program

Sonata No. 4 in E Minor, op. 70 — Carl Maria von Weber (1786–1826)
- Moderato
- Presto vivace ed energico
- Andante (quasi Allegretto) consolante
- Prestissimo

Prolo do Bebe, Series II — Heitor Villa-Lobos (1887–1959)
- O urshinho de algodao (The Little Cotton Bear)
- O boisinho de chumbo (The Little Tin Ox)
- O camundongo de massa (The Little Paper-Mache Mouse)

Sonata in G minor, op. 22 — Nikolai Medtner (1879–1951)

Etude, op. 111 no. 6 — Camille Saint-Saëns (1835–1921)

Nocturne No. 1 in C Major — Francis Poulenc (1899–1963)
Nocturne No. 2 in A Major (Bal de jeunes filles)

Etude a mouvement semblable et perpetual, op. 76, no.3 — Charles Valentin Alkan (1813–1888)

Concert Paraphrase of *Rigoletto* — Giuseppe Verdi (1813–1901)
Franz Liszt (1811–1886)

This musical event is the 188th performance sponsored by the BYU School of Music for the 2004–2005 season.

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BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Jesse Crosby
Guitar

Student of
Lawrence Green

Assisted by
Stuart Maxfield, *violin*
Jay Butler, *piano*
Regan Brough, *bass*
Andrew Tolman, *drums*

Required for
Bachelor of Music Degree
with Emphasis in Performance

2:15 p.m.
9 April 2005
Auditorium
Museum of Art

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Program

Are You Going With Me?	Pat Metheny (b. 1954) Lyle Mays (b. 1953)
How Insensitive	Antonio Carlos Jobim (1927–1994)
Elm	Richie Beirach (b. 1947)
Minor Swing	Django Reinhardt (1910–1953)
Prelude in E Minor, op. 28, no. 4	Fryderyk Franciszek Chopin (1810–1849)
First Hand	Jesse Crosby (b. 1978)
The Red One	Pat Metheny (b. 1954)

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BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Lexye Lund
Violin

Assisted by
Jonathan Bowman, *piano*

Student of
Kory Katseanes

Required for
Bachelor of Music Degree
with Emphasis in Performance

3:30 p.m.
9 April 2005
Madsen Recital Hall
Harris Fine Arts Center

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Program

Sonata No.1 in G Minor, S. 1001 — Johann Sebastian Bach (1685–1750)
- Adagio
- Fuga-Allegro
- Siciliano
- Presto

Sonata for Violin and Piano in A Major — Cesar Franck (1822–1890)
- Allegretto ben moderato
- Allegro
- Ben moderato Largamente (Recitativo - Fantasia)
- Allegretto poco mosso

Concerto for Violin in D Major, op. 61 — Ludwig Van Beethoven (1770–1827)
- Allegro, ma non troppo

This musical event is the 189th performance sponsored by the BYU School of Music for the 2004–2005 season.

performances.byu.edu

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Sarah Kerns
Flute

Student of
April Clayton

Assisted by
Diane Bastian, *piano*

Required for
Master of Music Degree
with Emphasis in Flute Performance

3:45 p.m.
9 April 2005
Auditorium
Musuem of Art

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Program

Sonata in E Minor, BWV 1034 — Johan Sebastian Bach (1685–1750)
- Adagio ma non tanto
- Allegro
- Andante
- Allegro

Duo for Flute and Piano — John Harbison (b. 1938)
- Fanfare
- Lullaby
- Intermezzo
- Dithyramb
- Sonata and Coda

Romance, Op. 37 — Camille Saint-Saëns (1835–1921)

INTERMISSION

Fish Are Jumping — Robert Dick (b. 1950)

Divertimento — Jean Francaix (1912–1997)
- Toccatina
- Notturno
- Perpetuum Mobile
- Romanza
- Finale

This musical event is the 192nd performance sponsored by the BYU School of Music for the 2004–2005 season.

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BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Sara Thomas
Voice

Student of
Lawrence Vincent

Assisted by
Christine Farnsworth, *piano*

Required for
Master of Music Degree
with Emphasis in Vocal Performance

5:00 p.m.
9 April 2005
Community of Christ Church
Provo, Utah

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Program

Four Barcaroles	
Il desiato ritorno	Saverio Mercadante (1795–1870)
Sull'onda cheta e bruna	Gaetano Donizetti (1797–1848)
La gita in gondola	Gioachino Rossini (1792–1868)
La gondola	Gaetano Donizetti
Unrequited Love Songs	
Ah, mai non cessate	Stefano Donaudy (1879–1925)
L'abbandono	Vincenzo Bellini (1801–1835)
Perduta ho la speranza	Stefano Donaudy
Stornello	Giuseppe Verdi (1813–1901)
Sera d'ottobre	Pietro Mascagni (1863–1945)
Risveglio	
Allora ed ora	
M'ama . . . non m'ama . . .	
From *Deità Silvane*	Ottorino Respighi (1879–1936)
I fauni	
Musica in horto	
Crepuscolo	
Notturno	
Malinconia d'amore	Giovanni d'Anzi (1906–1974)
Musica proibita	Stanislas Gastaldon (1861–1939)

This musical event is the 184th performance sponsored by the BYU School of Music for the 2004–2005 season.

performances.byu.edu

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Sarah Inouye
Piano

Student of
Irene Peery-Fox

Required for
Bachelor of Music Degree
with Emphasis in Performance

5:30 p.m.
9 April 2005
Madsen Recital Hall
Harris Fine Arts Center

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Program

Allegro de Concierto — Enrique Granados (1867–1916)

Sonata in B-flat Major, K. 333 — Wolfgang Amadeus Mozart (1756–1791)
- Allegro
- Andante cantabile
- Allegretto grazioso

Ballade No. 3 in A-flat Major, op. 47 — Fryderyk Franciszek Chopin (1810–1849)

Sonata No. 1, op. 22 — Alberto Ginastera (1916–1983)
- Allegro marcato
- Presto misterioso
- Adagio molto appasionato
- Ruvido ed ostinato

This musical event is the 185th performance sponsored by the BYU School of Music for the 2004–2005 season.

performances.byu.edu

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

BYU Philharmonic Orchestra

Kory Katseanes, *conductor*

7:30 p.m.
9 April 2005
de Jong Concert Hall
Harris Fine Arts Center

Program

The Plaza — Trevor Reed

Pavane pour une infante défunte — Maurice Ravel
(Pavane for a Dead Princess) (1875–1937)

Rebecca Roesler, *conductor*
In Partial Fulfillment of the
Master of Music Degree in Instrumental Conducting

La Valse — Maurice Ravel

INTERMISSION

Ma mère l'oye — Maurice Ravel
(Mother Goose Suite)

Pavane de la Belle au bois dormant
(Pavane of the Sleeping Beauty)
Petit Poucet
(Tom Thumb)
Laideronnette, Impératrice des pagodes
(The Ugly Little Girl, Empress of the Pagodes)
Les entretens de la Belle et de la Bete
(The Conversation of the Beauty and the Beast)
Le Jardin féerique
(The Fairy Garden)

Daphnes et Chloé, Suite II — Maurice Ravel

BYU Philharmonic Orchestra

Violin I
Ben Chan
Sara Adams
Kate Homer
Fidel Perez
Carrie Rosevear
Megan Zabriskie
Yeagi Kim
Abby Hill
John Kovalenko
Mindy Anne Davis
Lexye Lund
Shaundra Culatta
Sarah Black
Sara Johansen
Tamra Rhodes
Aaron Ashton
Megan Jenson
Rebecca Roesler

Violin II
Mary Julia Wilson
Lisa Badal
Saralyn Benson
Julie Beistline
Cassie Proffitt
Sabrina Steed
Carie Sue Green
Clary Malmstrom
Amanda Talbot
Gillian Campbell
Jessica Jenson
Lynda James
Megan Lindsay
Megan Graves
Jennifer Kirby
Sara Hynes
Melanie Hogg
Chelsea Petersen

Viola
Leslie Richards
Jessica Ekstrom
Carrie Maxwell
Andrew Snow
Trent Frazer
Eric Lew
Angela Miller
Emily Moore
Lisa Williams
Phillip Scherer
Brandon Matthews
Gina Roper
Jennifer Call
Trevor Matthews

Cello
Katie Anderson
Scott Thomas Lesser
Sharon Meilstrup
Kayson Brown
Adam Crandell
Rachel Harlos
Michelle Johnson
Jennifer Chandler
Sam Inouye
Tom Powell
Scott Torrie
Skye Smith

Bass
Dennis Contreras
Reagan Brough
Trevor Reed
Liz Rhodes
Kevin Swan
Spencer Petersen
Steve Liening
Tim Krumwiede

Harp
Cathy Knoles
Carolyn Berg

Flute
Emily Outhier
Nadine Watson

Alto Flute
Kim Schrader

Piccolo
Kristen Fry

Oboe
Dani Jensen
Rebecca Wilson

English Horn
Carly Jackson

Clarinet
Andrea Davis
Susan Croft
Erin Layton

Bass Clarinet
Bryn Huntington

Bassoon
Jorge Torres
Jessi Judd
Jeffrey Waldrop

Contrabassoon
Jorge Torres

Horn
Robbie Davis
Jonathon Johnson
Nick Dudoich
Dan Omer
Kara Tullis

Trumpet
Jason Bergman
Randy Lee
Jeremy Goodsen
Michelle Mingeldorff

Trombone
Adam Bean
Daniel Johansen
Dan Barrett

Tuba
Joe Jensen

Percussion
Kandis Bender
Matt Nielsen
Rob Sowby
Emil Pohlig
Jenne Marie West

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BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Abby Finlinson
Piano

Student of
Jeffrey Shumway

Required for
Bachelor of Music Degree
with Emphasis in Performance

7:30 p.m.
9 April 2005
Madsen Recital Hall
Harris Fine Arts Center

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Program

Sonata in A-flat Major, L. 35 — Franz Joseph Haydn (1732–1809)
- Moderato
- Menuetto
- Presto

Phantasiestucke, op. 12 — Robert Alexander Schumann (1810–1856)
- Des Abends
- Aufschwung
- Warum?
- Grillen
- In der Nacht
- Fabel
- Traumes-Wirren
- Ende vom Lied

Preludes, op. 11 — Alexander Nikolaevich Scriabin (1872–1915)
- Lento
- Andante Cantabile
- Lento

Cirandas No. 8, Vamos Atras da Serra Calunga… — Heitor Villa-Lobos (1887–1959)

This musical event is the 186th performance sponsored by the BYU School of Music for the 2004–2005 season.

performances.byu.edu

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

University Chorale

Afternoon Section
Jill Winters, *conductor*
Brent Wells, *assistant conductor*

Evening Section
Paul Broomhead, *conductor*
Andria Uale, *assistant conductor*

7:30 p.m.
12 April 2005
de Jong Concert Hall
Harris Fine Arts Center

Program

Psalms of Praise

Psalm 148	Gustav Holst (1874–1934)
Psalm 23	Heinz Werner Zimmermann (b. 1930)
Tandi, Tanga Jesus	Arr. Bradley Ellingboe
Psalm 150	Mark Hayes (b. 1953)

Richard Horne, *string bass*
Ashley Brimley, James McMurray, *steel drums*

The Lamb of God

The Lamb	Ken Neufeld (b. 1949)
Surely He Hath Borne Our Griefs, from *Messiah*	George Frideric Handel (1685–1759)
Agnus Dei, from *Missa Brevis in Honorem Beatae Virginae Mariae*	Kristina Vasiliauskaite (b. 1956)

Lamb of God, who taketh away the sins of the world, have mercy upon us.
Lamb of God, who taketh away the sins of the world, grant us peace.

King of Kings, Lord of Lords

Christ the Lord Is Risen Today — Joseph Hoffman (b. 1976)

Balm in Gilead — Mark Shepperd (b. 1949)

Ride On, King Jesus — Moses Hogan (1957–2003)

Jill Winters, *conductor*
Brent Wells, *assistant conductor*
Chad Jenks, *organ*
Maria Mace, *piano*
Amy Robinsom, *rehearsal accompanist*

Required for Master of Music Degree
with Emphasis in Choral Conducting

Intermission

Laudate Nomen — Carlyle Sharpe

At the Cry of the First Bird — John V. Mochnick

Peace, Evermore! — Jackson Berkey

Annalee Brown, *soloist*

Three American Folk Songs — Murray Boren

Ef I Had a Ribbon Bow
I Will Give My Love and Apple
On Yonder Hill

City Called Heaven — Arr. Josephine Poelinitz

Emily Borders, *soloist*

Sun's A-rising — Ben Allaway

Paul Broomhead, *conductor*
Andria Uale, *assistant conductor*
Delsa Slaugh, *piano*
Jennifer Stock, *piano*
Chad Jenks, *organ*

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This musical event is the 195th performance sponsored by the BYU School of Music for the 2004–2005 season.

performances.byu.edu

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Jazz Lab Band

Daniel Henderson, *director*

7:30 p.m.
12 April 2005
Madsen Recital Hall
Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

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Program

To be selected from the following

Tiptoe	Thad Jones
Walk on the Water	Gerry Mulligan
Take the "A" Train	Billy Strayhorn
On the Street Where You Live	Arr. Lennie Niehaus
Blee-Blop Blues	Don Redman and Count Basie
My Lament	Maria Schneider
Samba Con Getchu	Bob Brookmeyer
Cute	Neal Hefti
It Only Happens Every Time	Thad Jones
What Is Hip?	Arr. Mike Tomaro
I've Got the World on a String	Arr. Nelson Riddle
Walkin' My Baby Back Home	Arr. Billy May
Sing, Sing, Sing	Arr. Fletcher Henderson
A Spontaneous Composition	BYU Jazz Lab Band 2005

This musical event is the 194th performance sponsored by the BYU School of Music for the 2004–2005 season.

performances.byu.edu

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Cello Ensemble

Julie Bevan Reed, *director*

7:30 p.m.
12 April 2005
Madsen Recital Hall
Harris Fine Arts Center

Program

Hymnus for 12 celli, op. 57 — Julius Klengel (1859–1933)

Divertimento in D Major for Three Celli — Franz Joseph Haydn (1732–1809)
- Adagio
- Allegro di molto
- Menuet – Allegretto
- Finale -- Vivace

Psalm — Jeremy Bowen (b. 1983)

Ellinor Bergqvist, *mezzo soprano*
Kayson Brown, *conductor*

Three Pieces for Four Cellos — Louis Calabro (b. 1926)
- Homage a D. Shostakovich
- Grazioso
- Gemendo

The Man Is — Tyree Pini (b. 1980)

Kayson Brown, *conductor*

Requiem, op. 66 — David Popper (1843–1913)

Rachel Harlos, Jennifer Chandler
Michelle Johnson, Sharon Meilstrup, *piano*

Fratres for 4, 8, 12. . . Violoncelli — Arvo Pärt (b. 1925)

Sara Black, *violin*

La Poesia — Saverio Mercadente (1795–1870)

Concertante — Adam Crandell (b. 1980)

Kayson Brown, *conductor*

Unforgiven — Metallica

Beatles Medley — Lennon-McCartney, Arr. Scott Lesser

BYU Cello Ensemble
Katie Andersen
Jennifer Chandler
Rachel Harlos
Michelle Johnson
Scott Thomas Lesser
Sharon Meilstrup
Tom Powell
Skye Smith
Scott Torrie

And Guests:
Kayson Brown
Brittany Bush
Adam Crandell
Tyree Pini

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BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Katrina Crage
Soprano

Student of
J. Arden Hopkin

Assisted by
Christina Dayton, *piano*

Required for
Master of Music Degree

5:30 p.m.
16 April 2005
Madsen Recital Hall
Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

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Program

Morgenfreude	Emilie Zumsteeg (1796–1857)
Frühlingsnacht	Luise Adolpha Le Beau (1850–1927)
Wunsch	Johanna Kinkel (1810–1858)

Zwei Rosen	Pauline Viardot-Garcia (1821–1910)
Auf Grusien's Hügeln	
Das Vöglein	
Erlösung	Louise Heritte-Viardot (1841–1918)
Sehnsucht	Louise Heritte-Viardot
Waldseligkeit	Alma Maria Schindler-Mahler (1879–1901)

Verlust	Fanny Mendelssohn Hensel (1805–1847)
Gondolier's Lied	
Du bist die Ruh	
Dein ist mein Herz	

Lorelei	Clara Schumann (1819–1896)
Liebst du um Schönheit	
Was weinst du, Blümlein	
Warum willst du and're fragen	
Waltzer	

This musical event is the 205th performance sponsored by the BYU School of Music for the 2004–2005 season.

performances.byu.edu

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Emily Walker
Piano

Student of
Richard Anderson

Required for
Bachelor of Music Degree
with Emphasis in Performance

5:30 p.m.
26 April 2005
Madsen Recital Hall
Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

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Program

French Suite No. 5 in G Major, BVW 816 — Johann Sebastian Bach (1685–1750)
- Allemande
- Courante
- Sarabande
- Gavotte
- Bourrée
- Loure
- Gigue

Sonata No. 5 in C Minor, op. 10, no. 1 — Ludwig van Beethoven (1770–1827)
- Allegro molto e con brio
- Adagio molto
- Prestissimo

Intermezzo in E-flat Major, op. 117, no. 1 — Johannes Brahms (1833–1897)
Romanze in F Major, op. 118, no. 5
Rhapsody in G Minor, op. 70, no. 2

Sonata No. 3, op. 28 — Sergey Prokofiev (1891–1953)

This musical event is the 196th performance sponsored by the BYU School of Music for the 2004–2005 season.

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BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Ricardo Paz
Guitar

Assisted by
Nancy Toone, *flute*

7:30 p.m.
27 April 2005
Madsen Recital Hall
Harris Fine Arts Center

Program

Prelude, Fugue, and Allegro, BWV 998 — Johann Sebastian Bach (1685–1750)

Suite in A Minor — Manuel M. Ponce (1882–1948)
- Preludio
- Allemande
- Sarabande
- Gavotte I—II
- Gigue

INTERMISSION

* Natarayah — Mario Lavista (b. 1943)

Histoire du tango, for flute and guitar — Astor Piazzolla (1921–1992)
- Bordel 1900
- Café 1930
- Night-club 1960
- Concert d'aujourd'hui

* Utah premiere

Mexican guitarist Ricardo Paz began his guitar studies at an early age with the professor Luis Robert and with the great concert guitarist Manuel Lopez Ramos. At the same time, Mr. Paz studied at the National School of Music of the Universidad Nacional Autónoma de México where he graduated as guitar performer with professor Juan Carlos Laguna. Mr. Paz has taken guitar masterclasses with Norio Sato, Robert Guthrie, Frank Koonce and Wolfgang Lendle. As a composer, Mr. Paz attended the Music Composition Workshop of Mexican composer Humberto Hernández Medrano. Presently, Mr. Paz studies composition with Mario Lavista.

Nancy Toone, a native of Utah, is a long standing board member of the Utah Flute Association. Ms. Toone is also a well known teacher, adjudicator and performer both in and out of state. Ms. Toone was acting Flute Professor for Utah State University for the 2004-2005 school year. Currently, she directs the Weber State University Flute Choir, and is on Weber State University's adjunct faculty.

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BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Robert Davis
Horn

Student of
Laurence Lowe

Required for
Bachelor of Music Degree
with Emphasis in Performance

5:30 p.m.
30 April 2005
Madsen Recital Hall
Harris Fine Arts Center

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Program

Sonata No. 1 for Horn and Piano — Laurence M. Lowe (2004)
- Moderato
- Elegy
- Caccia

Scott Holden, *piano*

Laudatio — Bernhard Krol (b. 1920)

Quintet in E-flat for Horn, Violin Two Violas, and Cello, K. 407 — Wolfgang Amadeus Mozart (1756–1791)
- Allegro
- Andante
- Rondo

Tamra Rhodes Davis, *violin*
Leslie Richards, *viola*
Dianna Rhodes, *viola*
Lisa Rhodes Hofheins, *cello*

This musical event is the 197th performance sponsored by the BYU School of Music for the 2004–2005 season.

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BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Yeagi Kim
Violin

Assisted by
Jayne Galloway, *piano*

Student of
Monte Belknap

Required for
Bachelor of Music Degree
with Emphasis in Performance

7:30 p.m.
30 April 2005
Madsen Recital Hall
Harris Fine Arts Center

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Program

Partita No. 1 in B Minor, BWV 1002 — Johann Sebastian Bach (1685–1750)
- Sarabande
- Bourrée

Violin Sonata No. 2 in A Major, op. 100 — Johannes Brahms (1833–1897)
- Allegro amabile
- Andante tranquillo—Vivace
- Allegretto grazioso (quasi Andante)

Caprice No. 9 — Niccollo Paganini (1782–1840)

Souvenir d'un lieu cher, op. 42 — Pyotr Il'yich Tchaikovsky (1840–1893)
- Melodie No. 3

Three Preludes — Gershwin, Arr. Heifetz
- Allegro ben ritmato e deciso
- Andante
- Allegro ben ritmato e deciso

Mokryunhwa — Don Jin Kim (b. 1913)

This musical event is the 199th performance sponsored by the BYU School of Music for the 2004–2005 season.

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BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Jessica Ekstrom
Viola

Student of
Claudine Bigelow

Assisted by
Jonathan Bowman, *piano*

Required for
Bachelor of Music Degree
with Emphasis in Performance

5:30 p.m.
4 May 2005
Madsen Recital Hall
Harris Fine Arts Center

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Program

Suite No. 5 in C Minor, BWV 1011 — Johann Sebastian Bach (1685–1750), Arr. William Primrose

- Prelude
- Allemande
- Courante
- Sarabande
- Gavotte I & II
- Gigue

Concerto for Viola and Orchestra — William Walton (1902–1983)

- Andante comodo
- Vivo, con molto preciso
- Allegro moderato

Ave Maria — Franz Schubert (1797–1828), Arr. William Primrose

This musical event is the 200th performance sponsored by the BYU School of Music for the 2004–2005 season.

performances.byu.edu

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Jedda Whetton Newton
Piano

Student of
Jeffrey Shumway

Required for
Bachelor of Music Degree
with Emphasis in Performance

5:30 p.m.
10 May 2005
Madsen Recital Hall
Harris Fine Arts Center

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Program

Prelude in E-flat Major, op. 23, no. 6 — Serge Rachmaninoff (1873–1943)

Sonata VIII in C Major — Wilhelm Friedemann Bach (1710–1784)
- Allegro
- Minuetto I
- Minuetto II
- Vivace

Etude in C Minor, op. 10, no. 12 — Fryderyk Franciszek Chopin (1810–1849)

Suite, op. 14 — Béla Bartók (1881–1945)
- Allegretto
- Scherzo
- Allegro molto
- Sostenuto

Pieces Pittoresque — Emmanuel Chabrier (1841–1894)
- Danse Villageoise
- Mélancole
- Menuet Pompeux

Scherzo in B Minor, op. 20 — Fryderyk Franciszek Chopin

This musical event is the 201st performance sponsored by the BYU School of Music for the 2004–2005 season.

performances.byu.edu

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Deseret Chamber
Music Series

Brassworks

Music by Celebrity Composers

David Brown, *trumpet*
Laurence Lowe, *horn*
Will Kimball, *trombone*
Steve Call, *tuba*

Guest Artist
Kelley Ricks, *trumpet*

7:30 p.m.
11 May 2005
Madsen Recital Hall
Harris Fine Arts Center

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Program

Contrapunctus, I from *The Art of Fugue* — Johann Sebastian Bach (1685–1750)

Street Song — Michael Tilson Thomas (b. 1944)

Four Outings for Brass — Andre Previn (b. 1929)
- Moderato, with energy
- Blues tempo
- Slowly
- Vivace

Intermission

Quintet — Sir Malcolm Arnold (b. 1921)
- Allegro Vivace
- Chaconne
- Con brio

DESERET CHAMBER MUSIC SERIES

Friday, May 13	**Deseret Piano Trio**
MOZART	Trio B-flat Major, K. 502
BRAHMS	Piano Trio No. 1 in B Major, op. 8
Saturday, May 14	**Orpheus Winds and Friends**
LOWE	Reflection
SZERVÁNSZKY	Fuvosotos
DVOŘÁK	Serenade for Winds
Friday, May 20	**An Evening of Vocal Chamber Music**
VIHULA	Songs from XVI Spain
BRAHMS	Liebeslieder Waltzer, op. 52
BRITTEN	Serenade for Horn and Tenor
LARSEN	Beloved, thou hast brought me many flowers
Saturday, May 21	**Q'd up**

Utter the words jazz and Utah in succession, and the reflexive response will no doubt be basketball—but when gifted musicians have spent time playing together and have become finely attuned to each other, you are indeed Q'd up for music that communicates to a listener's heart, head, and feet.

Friday, June 3	**American Piano Quartet**
GOUNOD	Waltz, from *Faust*
BRAHMS	Eleven Hungarian Dances
WINTLE	Sumponyah
CHAPPLE	Burlesque
BACH	Sicilienne, from Suite in G Major
WILBERG	Fantasy on Theme, from Bizet's *Carmen*

All performances in the Madsen Recital Hall, 7:30 p.m.
Tickets to each event $7 ($2 off with BYU or student ID)
Fine Arts Ticket Office
(801) 378–4322 or performances.byu.edu

This musical event is the 202nd performance sponsored by the BYU School of Music for the 2004–2005 season.

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Deseret Chamber
Music Series

Deseret Piano Trio

Jeffrey Shumway, *piano*
Monte Belknap, *violin*
Julie Bevan Reed, *cello*

7:30 p.m.
13 May 2005
Madsen Recital Hall
Harris Fine Arts Center

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Program

Piano Trio in B-flat Major, K. 502 — Wolfgang Amadeus Mozart (1756–1791)

- Allegro
- Larghetto
- Allegretto

Piano Trio in B Major, op. 8 — Johannes Brahms (1833–1897)

- Allegro con brio
- Scherzo—Allegro molto
- Adagio
- Allegro

DESERET CHAMBER MUSIC SERIES

Saturday, May 14 **Orpheus Winds and Friends**

LOWE	Reflection
SZERVÁNSZKY	Fuvosotos
DVOŘÁK	Serenade for Winds

Friday, May 20 **An Evening of Vocal Chamber Music**

VIHULA	Songs from XVI Spain
BRAHMS	Liebeslieder Waltzer, op. 52
BRITTEN	Serenade for Horn and Tenor
LARSEN	Beloved, thou hast brought me many flowers

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Friday, June 3 **American Piano Quartet**

GOUNOD	Waltz, from *Faust*
BRAHMS	Eleven Hungarian Dances
WINTLE	Sumponyah
CHAPPLE	Burlesque
BACH	Sicilienne, from Suite in G Major
WILBERG	Fantasy on Theme, from Bizet's *Carmen*

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BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Deseret Chamber Music Series

Orpheus Winds and Friends

April Clayton, *flute*
Geralyn Giovannetti, *oboe*
Jaren Hinckley, *clarinet*
Laurence Lowe, *horn*
Christian Smith, *bassoon*

Kory Katseanes, *conductor*
Rebecca Wilson, *oboe*
Elizabeth Gunlogson, *clarinet*
Jorge Torres, *bassoon*
Jonathon Johnson, *horn*
Dan Omer, *horn*
Julie Reed, *cello*
Eric Hansen, *bass*

7:30 p.m.
14 May 2005
Madsen Recital Hall
Harris Fine Arts Center

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Program

Reflection — Laurence Lowe

Fuvosotos — Endre Szervánszky (1911–1977)
- Adagio—Allegro moderato
- Allegro scherzoso
- Andante
- Allegro vivace

Intermission

Serenade, op. 44 — Antonín Dvořák (1841–1904)
- Moderato quasi Marcia
- Tempo di menuetto
- Andante con moto
- Allegro molto

DESERET CHAMBER MUSIC SERIES

Friday, May 20 **An Evening of Vocal Chamber Music**

VIHULA	Songs from XVI Spain
BRAHMS	Liebeslieder Waltzer, op. 52
BRITTEN	Serenade for Horn and Tenor
LARSEN	Beloved, thou hast brought me many flowers

Saturday, May 21 **Q'd up**

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Friday, June 3 **American Piano Quartet**

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BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Ashley King
Piano

Student of
Scott Holden

Required for
Bachelor of Music Degree
with Emphasis in Performance

5:30 p.m.
19 May 2005
Madsen Recital Hall
Harris Fine Arts Center

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Program

Sonata No. 1 in F Minor, op. 2 no. 1 — Ludwig van Beethoven (1770–1827)
- Allegro
- Adagio
- Allegretto
- Prestissimo

Prelude and Fugue in C-sharp Major, WTC, Book 1 — Johann Sebastian Bach (1685–1750)

Concerto in E Minor, op. 11 — Fryderyk Franciszek Chopin (1810–1849)
- Allegro maestoso

Jane King, *accompanist*

Prelude in G Major, op. 32 no. 5 — Serge Rachmaninoff (1873–1943)
Prelude in D Major, op. 23 no. 4

Allegro de Concierto — Enrique Granados (1867–1916)

This musical event is the 207th performance sponsored by the BYU School of Music for the 2004–2005 season.

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BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Deseret Chamber
Music Series

An Evening of Vocal Chamber Music

Jean Vincent, *soprano*
Anna Mooy-Braithwaite, *mezzo soprano*
Lawrence Vincent, *tenor*
J. Arden Hopkin, *baritone*
Julie Bevan Reed, *cello*
Lawrence Green, *guitar*
Laurence Lowe, *horn*
Barbara Allen, *piano*
Amanda Nixon Moody, *piano*

7:30 p.m.
20 May 2005
Madsen Recital Hall
Harris Fine Arts Center

Program

Beloved, thou hast brought me many Flowers — Libby Larsen (b. 1950)

- Beloved, thou hast brought me many Flowers
- Liebeslieder
- Do you Know?
- White World Music
- When soft voices Die
- Go from Me

Anna Braithwaite, *mezzo-soprano*
Julie Bevan Reed, *violincello*
Barbara Allen, *piano*

Vihuela Songs from XVI Spain

Claros y frescos ríos — Alonso Mudarra (1510–1580)

O mas dura que marmol — Miguel de Fuenllana (1553–1578)

Con pavor recordó el moro — Luys Milán (1500–1560)

Si te vas a bañar — Diego Pisador (ca. 1510–1557)

Dime, manso viento — Esteban Daza (ca. 1537–1591)

J. Arden Hopkin, *baritone*
Lawrence J. Green, *guitar*

Serenade for Horn and Tenor — Benjamin Britten (1913–1976)

Prologue
Pastoral
Nocturn
Elegy
Dirge
Hymn
Sonnet Epilogue

Lawrence Vincent, *tenor*
Laurence Lowe, *horn*
Amanda Nixon, *piano*

Liebeslieder Waltzer, op. 52 — Johannes Brahms (1833–1897)

Rede, Mädchen
Am Gesteine rauscht die Flut
O die Frauen
Wie des Abends schöne Röte
Die grüne Hopfenranke
Ein kleiner, hübscher Vogel
Wohl schöne bewandt war es
Wenn so lind dein Auge mir
Am Donaustrande
O wie sanft die Quelle
Nein, es ist nicht auszukommen
Schlosser auf, und mache Schlösser
Vögelein durchrauscht die Luft
Sieh, wie ist die Welle klar
Nachtigall, sie singt so schön
Ein dunkeler Schacht ist Liebe
Nicht wandle, mein Licht
Es bebet das Gestäuche

Jean Vincent, *soprano*
Anna Braithwaite, *alto*
Lawrence Vincent, *tenor*
J. Arden Hopkin, *bass*
Barbara Allen, *piano*

DESERET CHAMBER MUSIC SERIES

Saturday, May 21 **Q'd up**

Utter the words jazz and Utah in succession, and the reflexive response will no doubt be basketball—but when gifted musicians have spent time playing together and have become finely attuned to each other, you are indeed Q'd up for music that communicates to a listener's heart, head, and feet.

Friday, June 3 **American Piano Quartet**

GOUNOD	Waltz, from *Faust*
BRAHMS	Eleven Hungarian Dances
WINTLE	Sumponyah
CHAPPLE	Burlesque
BACH	Sicilienne, from Suite in G Major
WILBERG	Fantasy on Theme, from Bizet's *Carmen*

All performances in the Madsen Recital Hall, 7:30 p.m.
Tickets to each event $7 ($2 off with BYU or student ID)
Fine Arts Ticket Office
(801) 378–4322 or performances.byu.edu

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BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music
Harold B. Lee Music Library

presents

Guest Artist

Elmar Jahn, *organ*

8:00 p.m.
21 May 2005
Cathedral of the Madeleine
Salt Lake City, Utah

The Brigham Young University Music Library recently received a generous gift of books, recordings, journals, monographs, and an assortment of rare materials that greatly enhances the resources for organ research. Although BYU's organ collection is impressive, this donation given by Elmar Jahn adds to the collection a large number of unusual and rare items spanning organ history from 1600 to the present. Included in the collection are approximately 3,000 LP recordings, including many recordings of Marcel Dupré and E. Power Biggs, and a host of well-known European artists—many of the recordings are in pristine condition. The gift came as the result of his association with BYU's Dr. Douglas E. Bush. In November (2004) Dr. Bush and Samuel Rojas, one of his students, traveled to Munich to pack the 40 boxes required to ship the collection to BYU.

Born in Munich in 1950, Elmar Jahn studied at the Richard Strauss Conservatory and at the Bavarian State School of Music in Munich. He later completed musicological studies at the University of Munich. Between 1976 and 1982 he completed further studies with Jean-Jacques Grunenwald in Paris. He has participated in musical interpretation courses given by Michel Chapuis, Gaston Litaize, and Daniel Roth. He is the director of church music at St. Gabriel Catholic Parish in Munich. A specialist in Romantic repertoire, Mr. Jahn has concertized internationally and has made recordings for radio and television programs in France, Germany, and Croatia.

The Harold B. Lee Music Library will host a reception for Mr. and Mrs. Jahn Monday, May 23, from 5:00 to 7:00 p.m. in the Special Collections Area, Rooms 1130/31, Harold B. Lee Library. (Enter on the main floor and go downstairs to the north end of the first floor. Signs will be posted with directions.) An exhibit of some of the donated materials, refreshments, and lovely music will be part of this event. The reception is open to all who might be interested in attending, especially those who have particularly interest in the organ or German culture.

Program Notes

A native of Vaduz, in the small principality of Liechtenstein, Rheinberger received most of his musical training in Munich, and between 1853 to 1867 he served as organist at several prominent churches in Munich. In addition to his organist activities, he directed an Oratorio Society from 1864 to 1874 and from 1859 until 1901 he taught at the Munich Conservatory. An accomplished composer of choral, operatic, piano, and chamber works, Rheinberger also wrote a large number of organ works that may be regarded as among the most important pieces of the German Romantic era between Mendelssohn and Reger. His **Sonata No. 3 in G Major,** op. 88, nicknamed the "Pastoral Sonata" because of its first movement, was written in 1875. It is one of only two works in his organ output that make any reference to a *cantus firmus,* in this case, the 8th psalm tone. The first movement makes only very occasional reference to the psalm tone *cantus,* and though marked "pastoral" it reaches the dynamic level of a fortissimo. The middle movement *(Intermezzo)* seems like a calm interlude before the energetic fugue that concludes the sonata and which includes sonata form influences. In the fugue he combines the 8th psalm tone with the fugue subject.

The three Bach settings of the German advent hymn **Nun komm, der Heiden Heiland,** BWV 659–661, found among the collection known as the "Great Eighteen" provide a sterling example of the inventive powers possessed by the famed Leipzig musician. The first of these presents the hymn tune in a highly ornamented and very lyrical manner in the soprano voice, with imitative alto and tenor parts over a calm bass line. The second is marked for two basses and canto fermo (the hymn melody). The two bass parts, one played in the manual and the other in the pedal, proceed in canon in a rather rigorous fashion. When it enters, the hymn tune is again somewhat embellished, although the decoration is not as florid as occurred in the first setting. The final setting is indicated for full organ and here the hymn melody appears in the pedal in long sustained notes. All three show enormous variety and the harmonic richness that typifies Johann Sebastian's works.

Although engraved in 1748 by Johann Georg Schübler (and therefore known as the "Schübler Chorales"), the six pieces of that collection all stem from pieces written between 1725 to 1731. **Meine Seele erhebet den Herrn,** BWV 648, is the fourth piece in the series and is a transcription Bach made of the fifth movement in his sacred Cantata No. 10, also named **Meine Seele erhebt den Herrn,** a duet movement for alto and tenor. The text is also known as the *Magnificat* or the song of Mary following the visitation of the angel informing her that she would give birth to the Savior of the world.

Alexandre Guilmant was an extremely productive composer. Most of his works were written for the organ, and these compositions spanned his entire lifetime. During the fifty-year period between 1861 to 1911 he wrote more organ music than Franck, Saint-Saëns, Widor, and Vierne combined. The eight organ sonatas (written between 1874 and 1906) are certainly his most important works, although an impressive number of pieces are contained in various other collections. The movement markings in Guilmant's sonatas, the relationship of keys, and the formal structure of these works follow classical models to a greater extent than is the case in the compositions of Franck, Widor, or Vierne. Most of his sonatas contain the three or four movements

typical of sonata form. His choice of tempos also adheres to traditional models, and he typically uses the fast-slow-fast format. His **Sonata No. 4 in D Minor,** op. 61, was written in Meudon in February 1884, it was dedicated to his friend Emile Bernard, and is the first of his sonatas to contain four movements. The opening Allegro assai is in sonata form with a principal and secondary theme, a development utilizing varying neighboring keys, a recapitulation, and a chordal coda over a chromatic pedal part. The *Andante* is song-like and highly expressive. The Menuetto juxtaposes a refrain (Grand-Choeur) with two trios, one in F Major, and the other in D Major, thus demonstrating Guilmant's sense for seventeenth and eighteenth-century French culture. The Finale opens with a brief *Adagio* using a solo stop, then launches into an *Allegro vivace con fuoco* written again in sonata form.

Arguably one of the greatest composers of the twentieth century, Messiaen is regarded by many as the most significant composer for organ of his time. This is not dependant only the large number of works he wrote for organ, but also with the fact that the instrument is used in all aspects of his spiritual and compositional development; the organ was thereby brought to a high point in his works, while he explored using the instrument in nearly every possible way, something that had not really been done since the time of J. S. Bach. His **Le Banquet céleste** was written in 1928 (not 1926 as appears in the 1960 edition). The piece has direct reference to the Holy Sacrament, the staccato notes in the pedal representing the drops of Christ's blood shed for us. The work was first printed in 1934, and Messiaen valued the work so much that he issued a second edition in 1960, and added the scriptural reference of John 6:56—"He that eateth my flesh, and drinketh my blood, dwelleth in me, and I in him"— along with doubling the note values and giving a precise metronomic marking for the tempo. **L'Apparition de l'Église éternelle** appeared in 1932. The central idea of this work comes from the "Hymn for the Dedication of a Church," wherein divine workers hammer out the building stones used for building the eternal church. Since it is concerned with a vision, the work has the character of a vision that comes and then departs. This was Messiaen's first piece written without any indication of meter, and the barlines only give the duration of the rhythmic motive. As the second piece in the suite of nine works comprising the so-called "Nativity Suite," **Les bergers** (The Shepherds) was premiered in a concert played 27 February 1936, by Jean Langlais, Jean Yves Daniel-Lesur and Jean-Jacques Grunenwald in the Parisian church Sainte-Trinité. One might say that this suite was the first fully developed masterwork of the then young composer (he was only 27 when the suite was finished in 1935). This particular movement is one of three in the suite that directly concerns itself with the Christmas story—"And the shepherds returned, glorifying and praising God for all the things that they had heard and seen" (Luke 2:20).

Marcel Lanquetuit as born in Rouen, France, was a first-prize winner at the Paris Conservatoire and served as the assistant to Marcel Dupré both at the Church of St. Sulpice and at the Conservatoire. For most of his life Lanquetuit was organist at the famed Cathedral of Rouen, and he served many years as the organ teacher in the Rouen Conservatoire. His **Toccata** enjoyed great popularity in the 1920s, but was then nearly lost from the repertoire during mid-century, when most French Romantic music was eschewed as proper teaching material in conservatories and universities (particularly in the United States). That notwithstanding, the piece is a fine example of the virtuosity and "fire" that have made French toccatas audience favorites.

—Douglas E. Bush

Program

Sonata No. 3 in G Major, op. 88 — Josef Gabriel Rheinberger (1839–1901)
- Pastorale
- Intermezzo
- Fugue

Three Chorale Preludes — Johann Sebastian Bach (1685–1750)
Nun komm, der Heiden Heiland, BWV 659–661

Meine Seele erhebet den Herrn, BWV 648 — Johann Sebastian Bach

Sonata No. 4 in D Minor, op. 61 — Alexandre Guilmant (1837–1911)
- Allegro assai
- Andante
- Menuetto
- Finale

Three Pieces — Olivier Messiaen (1908–1992)
- Le banquet céleste
- L'Apparition de l'Église éternelle
- Les bergers

Toccata in D Major (1926) — Marcel Lanquetuit (1894–1985)

Apprectiation is expressed to the
Cathedral of the Madeleine
for hosting this concert.

This musical event is the 208th performance sponsored by
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BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Primrose Memorial Concert

Nokuthula Ngwenyama
Viola

Assisted by
Jennifer Lim, *piano*

7:30 p.m.
24 May 2005
Madsen Recital Hall
Harris Fine Arts Center

Nokuthula Ngwenyama

Ms. Ngwenyama came to international attention when she won the Primrose Competition and Young Concert Artists International Auditions—both at age 17. Born in California of Zimbabwean-Japanese parentage, Ms. Ngwenyama graduated from the Curtis Institute of Music in 1996. She attended the Conservatoire National Superieur de Musique de Paris as a Fulbright scholar, and in 2002 received a master of theological studies degree from Harvard University.

William Primrose
(1904–1982)

Renowned Belgian violinist Eugène Ysaÿe was among the first to recognize the viola as a concertizing instrument. "We must not overlook the viola . . . .," he cautioned. "My friend Tertis is doing much missionary work for the viola, and I have had a young man from Scotland who will blaze new paths in the years to come." William Primrose, the legendary virtuoso violist, was Ysaÿe's "young man from Scotland."

Primrose's career spanned virtually the entire genre of musical professionalism. He was affiliated with the London Sting Quartet, Primrose Quartet, Festival Piano Quartet, and Heifetz-Primrose-Piatigorsky Trio. After four seasons with the NBS Symphony, Primrose embarked on a solo career that brought him international acclaim. He performed as soloist under such conductors as Sir Thomas Beecham, Serge Koussevitzky (who called Primrose the world's greatest violist), and Arturo Toscanini. Primrose also recorded extensively.

A noted pedagogue, Primrose servedon the faculties of the Curtis Institute of Music, University of Southern California, Indiana University, Tokyo University, and for his last three years, Brigham Young University.

Program

Deep Funk, Pt. 2: Dance Sonata for Solo Viola — Daniel Dorff (b. 1956)
- Salsa Grande
- Romance
- Agitato Swirl with Waltzes
- Prelude and Free Form Viola Funk

Sonata in F Minor for Viola and Piano, op. 49 — Anton Rubinstein (1829–1894)
- Moderato
- Andante
- Moderato con moto
- Allegro Assai

Intermission

Sonata for Viola and Piano, op. 147 — Dmitri Shostakovich (1906–1975)
- Moderato
- Allegretto
- Adagio

Primrose Memorial Concerts

Wednesday, May 25	**Daniel Foster, *viola***
	Jeffrey Shumway, *piano*
VAUGHAN WILLIAMS	Suite for Viola and Orchestra, Group
SCHUBERT	Sonata für Arpeggione und Klavier, D 821
VAUGHAN WILLIAMS	Suite for Viola and Orchestra, Group Two
BLOCH	Suite for Viola and Piano (1919)
Thursday, May 26	**Brant Bayless, *viola***
	Jason Hardink, *piano*
CHIHARA	Sonata (1996)
CARTER	Elegy
STRAVINSKY	Elegie
JOHNSON	Selection for viola and piano
BRAHMS	Sonata in F minor for Viola and Piano, op. 120, no. 1
Friday, May 27	**Michael Fernandez, *viola***
	Scott Holden, *piano*
ORREGO-SALAS	A Greeting Cadenza for William Primrose, "Happy Birthday, Mr. Primrose"
BLOHM	Suite in the Olden Style
GLINKA	Variations on Alabiev's Theme, "The Nightingale"
GLAZUNOV	Dream
HOVHANESS	Campuan Sonata for Viola and Piano, op. 371
KOVALJEV	Poem
TSINTZADZE	Horumi
BAX	Sonata for Viola and Piano
PUTZ	Blues for Benni (1991)
Saturday, May 28	**Christian Asplund, *viola***
	Eric Hansen, *bass*
Saturday, May 28	**Showcase of Primrose Competition Winners**
	TBA

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Primrose Memorial Concert

Daniel Foster
Viola

Assisted by
Jeffrey Shumway, *piano*

7:30 p.m.
25 May 2005
Madsen Recital Hall
Harris Fine Arts Center

Daniel Foster

Since capturing the first prize in both the William Primrose and Washington International Competitions, Daniel Foster has appeared in recital and as soloist with orchestras in throughout the United States. As principal violist of the National Symphony Orchestra, he has performed with the orchestra frequently as soloist. He is a member of the critically acclaimed Dryden Quartet and Manchester Quartet and is a founding member of the Kennedy Center Chamber Players. He is on the faculty at the University of Maryland and has taught on the faculty at the Bowdoin and Killington festivals.

William Primrose
(1904–1982)

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Program

Suite for Viola and Orchestra, Group One — Ralph Vaughan Williams (1872–1958)
- Prelude
- Carol
- Christmas Dance

Sonata für Arpeggione und Klavier, D. 821 — Franz Schubert (1797–1828)
- Allegro moderato
- Adagio
- Allegretto

Intermission

Suite for Viola and Orchestra, Group Two — Ralph Vaughan Williams
- Ballad
- Moto Perpetuo

Suite for Viola and Piano (1919) — Ernest Bloch (1880–1959)
- Lento—Allegro—Moderato
- Allegro ironico
- Lento
- Molto vivo

Primrose Memorial Concerts

Thursday, May 26	**Brant Bayless, *viola***
	Jason Hardink, *piano*
CHIHARA	Sonata (1996)
CARTER	Elegy
STRAVINSKY	Elegie
JOHNSON	Selection for viola and piano
BRAHMS	Sonata in F minor for Viola and Piano, op. 120, no. 1
Friday, May 27	**Michael Fernandez, *viola***
	Scott Holden, *piano*
ORREGO-SALAS	A Greeting Cadenza for William Primrose, "Happy Birthday, Mr. Primrose"
BLOHM	Suite in the Olden Style
GLINKA	Variations on Alabiev's Theme, "The Nightingale"
GLAZUNOV	Dream
HOVHANESS	Campuan Sonata for Viola and Piano, op. 371
KOVALJEV	Poem
TSINTZADZE	Horumi
BAX	Sonata for Viola and Piano
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Saturday, May 28	**Christian Asplund, *viola***
	Eric Hansen, *bass*
Saturday, May 28	**Showcase of Primrose Competition Winners**
	TBA

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Primrose Memorial Concert

Brant Bayless
Viola

Assisted by
Jason Hardink, *piano*

7:30 p.m.
26 May 2005
Madsen Recital Hall
Harris Fine Arts Center

Brant Bayless

Brant Bayless, violist in the Utah Symphony, studied at the Manhatten School of Music with Pinchas Zukerman and Patinka Kopec before coming to Utah State University with the Arcata String Quartet. In addition to his active schedule as a chamber musician in Utah, he also performed with the Grand Teton Music Festival; member of the artist faculty at the International Musical Arts Institute in Fryeburg, Maine; and Festival Orchestra in, Bellingham, Washington.

William Primrose
(1904–1982)

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Primrose's career spanned virtually the entire genre of musical professionalism. He was affiliated with the London Sting Quartet, Primrose Quartet, Festival Piano Quartet, and Heifetz-Primrose-Piatigorsky Trio. After four seasons with the NBS Symphony, Primrose embarked on a solo career that brought him international acclaim. He performed as soloist under such conductors as Sir Thomas Beecham, Serge Koussevitzky (who called Primrose the world's greatest violist), and Arturo Toscanini. Primrose also recorded extensively.

A noted pedagogue, Primrose servedon the faculties of the Curtis Institute of Music, University of Southern California, Indiana University, Tokyo University, and for his last three years, Brigham Young University.

Program

Sonata (1996) — Paul Chihara (b. 1938)

Elegy — Elliot Carter (b. 1908)

Elegie — Igor Stravinsky (1882–1971)

Viola and Piano (One Application) — Corbin Johnson (b. 1964)

Intermission

Sonata in F Minor for Viola and Piano, op. 120, No. 1 — Johannes Brahms (1833–1897)

- Allegro appassionato
- Andante un poco adagio
- Allegretto grazioso
- Vivace

Primrose Memorial Concerts

Friday, May 27	**Michael Fernandez, *viola***
	Scott Holden, *piano*
ORREGO-SALAS	A Greeting Cadenza for William Primrose, "Happy Birthday, Mr. Primrose"
BLOHM	Suite in the Olden Style
GLINKA	Variations on Alabiev's Theme, "The Nightingale"
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presents

Primrose Memorial Concert

Michael Fernandez
Viola

Assisted by
Scott Holden, *piano*

7:30 p.m.
27 May 2005
Madsen Recital Hall
Harris Fine Arts Center

Michael Fernandez

Michael Fernandez represents one of the most versatile, active violists of his generation. His musical training with some of the great teachers of the 20th century (Josef Gingold, Abraham Skernick, Rostislav Dubinsky) and a musical lineage to the greatest artists of the 20th century—Abram Yampolsky, Eugene Ysaÿe, William Primrose, David Oistrack, Ivan Galamian—provided him with a foundation for a diverse career as a performer, teacher, and transcriber serving to continue on in the legacy of the great artists of the past.

William Primrose
(1904–1982)

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A noted pedagogue, Primrose servedon the faculties of the Curtis Institute of Music, University of Southern California, Indiana University, Tokyo University, and for his last three years, Brigham Young University.

Program

A Greeting Cadenza for William Primrose, "Happy Birthday, Mr. Primrose" — Juan Orrego-Salas (b.1919)

Suite in the Olden Style — Sven Blohm (1907–1956)
- Preludium
- Sarabande
- Bourrée

Variations on Alabiev's Theme, "The Nightingale" — Mikhail Glinka (1804–1857)
Trans. by V. Borissovsky

Dream — Alexander Glazunov (1865–1936)
Trans. by V. Borissovsky

Campuan Sonata for Viola and Piano, op. 371 — Alan Hovhaness (1911–2000)
- Moderato
- Processional—Allegro ma non troppo
- Prelude and Fugue—Allegretto maestoso
- Andante espressivo
- Andante doloroso—Maestoso

Intermission

Poem — Vladimir Kovaljev

Horumi — Sulhkan Tsintzadze (1925–1991)

Sonata for Viola and Piano — Sir Arnold Bax (1883–1953)
- Molto moderato—Allegro
- Allegro energico ma non troppo presto
- Molto lento

Blues for Benni (1991) — Eduard Putz (b. 1911)

Primrose Memorial Concerts

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Saturday, May 28	**Showcase of Primrose Competition Winners** TBA

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presents

Primrose Memorial Concert

Daniel Foster
Viola

and

Jeffrey Shumway
Piano

7:30 p.m.
25 May 2005
Madsen Recital Hall
Harris Fine Arts Center

Daniel Foster

Violist Daniel Foster's varied career encompasses orchestral, chamber, and solo performance, as well as teaching. Since capturing the first prize in both the William Primrose and Washington International Competitions, he has appeared in recital and as soloist with orchestra in Washington, D. C., and throughout the United States. As principal violist of the National Symphony Orchestra, Mr. Foster has performed with the orchestra frequently as soloist. These performances included the premiere of a recently discovered transcription of the Mozart Clarinet Concerto, conducted by Christopher Hogwood at the Kennedy Center's Mozart Festival, as well as performances of Mozart's Sinfonia Concertante, Strauss' Don Quixote, and Hindemith's Kammermusik No. 5.

Mr. Foster is a member of the critically acclaimed Dryden Quartet, which he founded along with his cousins Nicolas and Yumi Kendall and National Symphony Concertmaster Nurit Bar-Josef. He is also a member of the Manchester Quartet, and is a founding member of the Kennedy Center Chamber Players. Mr. Foster spent four summers at the Marlboro Music Festival collaborating with some of this country's most esteemed chamber musicians, and toured the United States on two occasions with Music from Marlboro. He has also performed at the Bowdoin, Killington, and Alpenglow festivals and at Strings in the Mountains.

After studying with Jeffrey Irvine and Lynne Ramsey at Oberlin Conservatory and with Karen Tuttle at The Curtis Institute, Mr. Foster became a member of the National Symphony's viola section in 1993, and was appointed principal by Music Director Leonard Slatkin in 1995. Mr. Foster is on the faculty at the University of Maryland, where his former students have gone on to major orchestral and university positions. He has been a faculty member at the Bowdoin and Killington festivals. Mr. Foster has given master classes at Oberlin Conservatory, University of Michigan, and Cleveland Institute of Music, and he is a regular faculty member for the National Orchestral Institute, a pre-professional orchestral training program. The *Journal of the American Viola Society* published an article by Mr. Foster in 2002.

Mr. Foster's father, William Foster, is the National Symphony's associate principal violist, and his grandfather, John Kendall, is a renowned violin pedagogue. Mr. Foster performs on the "ex-Adam" Gasparo da Salò, on loan from the Stradivari Society in Chicago.

Program

Suite for Viola and Orchestra, Group One — Ralph Vaughan Williams (1872–1958)
- Prelude
- Carol
- Christmas Dance

Sonata für Arpeggione und Klavier, D. 821 — Franz Schubert (1797–1828)
- Allegro moderato
- Adagio
- Allegretto

Intermission

Suite for Viola and Orchestra, Group Two — Ralph Vaughan Williams
- Ballad
- Moto Perpetuo

Suite for Viola and Piano (1919) — Ernest Bloch (1880–1959)
- Lento—Allegro—Moderato
- Allegro ironico
- Lento
- Molto vivo

Jeffrey Shumway

Jeffrey Shumway is a member of the music faculty at Brigham Young University, serving as professor of piano and as head of keyboard studies. He earned his bachelor of music degree in 1976 from Brigham Young University, receiving Most Outstanding Pianist and Most Outstanding Musician honors. Further studies included the master of music degree at The Juilliard School of Music, where he studied with Irwin Freundlich. He received the doctor of music degree with high honors from Indiana University in 1981. Dr. Shumway was the second prize winner of the 1977 Gina Bachauer International Piano Competition.

Since joining the piano faculty at Brigham Young University in 1985, Dr. Shumway has performed extensively as solo and chamber musician. In 1990 he completed a series of ten recitals featuring the complete thirty-two sonatas of Beethoven, for which he received high acclaim and was honored with the inaugural Gina Bachauer Medal of Artistic Distinction. He has also twice received the Creative Excellence Award from the College of Fine Arts and Communications at Brigham Young University.

Concerto performances include works by Mendelssohn, Mozart, Tchaikovsky, Rachmaninoff, Prokofiev, Brahms, Gershwin, Cramer, and Ravel, the latter as part of another series in 1987 devoted to the complete solo and ensemble piano music of Ravel. He is a member of the internationally renowned American Piano Quartet that has performed and recorded throughout Europe, Canada, the Far East, and U.S. In addition he has performed regularly since 1983 with his duo-piano partner, Del Parkinson, of Boise State University, with whom he recorded a compact disc, *Celebrating Gershwin,* in 1998. Dr. Shumway has arranged several pieces for five pianos, published by Piano Ensemble International.

This musical event is the 210th performance sponsored by the
BYU School of Music for the 2004–2005 season.

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Primrose Memorial Concert

Brant Bayless
Viola

and

Jason Hardink
Piano

7:30 p.m.
26 May 2005
Madsen Recital Hall
Harris Fine Arts Center

Brant Bayless

In October of 2001 Brant Bayless joined the viola section of the Utah Symphony. He previoulsy was the violist of the Arcata String Quartet—whose residency at Utah State University brought him to Utah from New York City—he has grown to love the regularity of orchestral life and the near-limitless ski season afforded by the Utah Symphony's schedule. While with the Arcata, Brant performed throughout the U.S. and Europe, including concerts at New York City's Town Hall, Weill Recital Hall at Carnegie Hall, and London's famed Wigmore Hall. The Arcata's critically lauded recordings include quartets of Borodin and Respighi; the sextets of Brahms; and the "Octet Forever Escher" by Paul Chihara. Their close association with Mr. Chihara lead to premiers at Chautauqua and of his concerto for quartet and orchestra, "Kisses Sweeter than Wine."

Currently he performs in a yet-unnamed quartet under the auspices of the NOVA series and has scheduled guest appearances with the Fry Street Quartet. He looks fondly back on performances of the Mendelssohn Octet with the Borromeo Quartet and Pam Frank, among others, at the Bravo! Festival in Vail; Mozart's oboe quartet with the New York Philharmonic's legendary Joe Robinson; appearances with the pianists Robert Koenig, Michael Chertock, Tatiana Gonchorova, and Heng-Jin Park; and, most recently, with his teacher Pinchas Zukerman, cellist Amanda Forsyth, and pianist Joseph Kalichstein at the Juniper Festival. During the summers, Brant performs with the Grand Teton Festival Orchestra and is also a member of the artist faculty at the International Musical Arts Institute (Eric Rosenblith, director) in Fryeburg, Maine. At the invitation of Tonhalle Zurich principal violist and Tertis medalist Gilad Karni, he joined the Bellingham (WA) Festival Orchestra. He earned a bachelor's degree at the Manhattan School of Music, where he worked with Pinchas Zukerman and Patinka Kopec. His viola is a 1995 Nicholas Frirsz.

Jason Hardink

A native of North Smithfield, Rhode Island, Jason Hardink holds the position of Symphony Keyboard at the Utah Symphony and Opera. For the past three seasons he as served as the pianist for the Pittsburgh New Music Ensemble, with whom he premiered over 15 works by such composers as Thomas Osborne, Daniel Kellog, Vache Sharafyan, Pierre Jalbert, and Stefan Freund.

Jason graduated from the Oberlin Conservatory of Music, studying piano with Sanford Margolis and conducting with Louis Lane. He went on to receive his master of music in piano performance from Rice University, where he recently completed his coursework toward a doctor of musical arts degree as a student of Brian Connelly. He has been awarded fellowships at Aspen Music Festival, the National Orchestral Institute, as well as from the Brown Foundation in Houston.

Program

Sonata (1996) — Paul Chihara (b. 1938)

Elegy — Elliot Carter (b. 1908)

Elegie — Igor Stravinsky (1882–1971)

Viola and Piano (One Application) — Corbin Johnson (b. 1964)

Intermission

Sonata in F Minor for Viola and Piano, op. 120, no. 1 — Johannes Brahms (1833–1897)

- Allegro appassionato
- Andante un poco adagio
- Allegretto grazioso
- Vivace

Primrose Memorial Concerts

Friday, May 27	**Michael Fernandez, *viola***
	Scott Holden, *piano*
ORREGO-SALAS	A Greeting Cadenza for William Primrose, "Happy Birthday, Mr. Primrose"
BLOHM	Suite in the Olden Style
GLINKA	Variations on Alabiev's Theme, "The Nightingale"
GLAZUNOV	Dream
HOVHANESS	Campuan Sonata for Viola and Piano, op. 371
KOVALJEV	Poem
TSINTZADZE	Horumi
BAX	Sonata for Viola and Piano
PUTZ	Blues for Benni (1991)

Saturday, May 28	**Christian Asplund, *viola***
	Eric Hansen, *bass*

Saturday, May 28	**Showcase of Primrose Competition Winners**
	TBA

All performances in the Madsen Recital Hall, 7:30 p.m.
Tickets to each event $10 ($2 off with BYU or student ID)
Fine Arts Ticket Office
(801) 422–4322 or performances.byu.edu

This musical event is the 211th performance sponsored by the BYU School of Music for the 2004–2005 season.

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Primrose Memorial Concert

Michael Fernandez
Viola

and

Scott Holden
Piano

7:30 p.m.
27 May 2005
Madsen Recital Hall
Harris Fine Arts Center

Michael Fernandez

Michael Fernandez represents one of the most versatile, active violists of his generation. His musical training with some of the great teachers of the twentieth century (Josef Gingold, Abraham Skernick, Rostislav Dubinsky) and a musical lineage to the greatest artists of the twentiety century (Abram Yampolsky, Eugene Ysaÿe, William Primrose, David Oistrack, Ivan Galamian) provided him with a foundation for a diverse çareer as a performer, teacher, and transcriber serving to continue on in the legacy of the great artists of the past.

He has appeared throughout the U.S. in recital series, benefit concerts, and international congresses as a soloist and as a member of both The Fonteyne Duo and The Dubinsky String Quartet. Fernandez has also collaborated with many fine ensembles including the Borodin Trio, DePasquale String Quartet, Esterhazy String Quartet, Spectrum, and Ygdrassil String Quartet. He has been a regular guest artist at The Rostislav Dubinsky Chamber Music Festival and has performed in the Kennedy Center, Carnegie Hall, and the Lincoln Center (Rose Theatre).

As a transcriber, Fernandez's numerous works have met with critical acclaim, in particular his transcription of "Asturias," now published by International Music Company. Fernandez is honored to be the twenty-third and youngest editor in International Music Company's history. Currently Fernandez is spearheading a revival of the music and work of Vadim Borissovsky though numerous performances, in addition to the republication of Borissovsky's music. Fernandez is a major advocate for rediscovering great music and has used his studies with Rostislav Dubinsky and Nelli Schkolnikova to help present music of Russian composers that Western audiences are unfamiliar with. His work has helped bring to light many composers who were oppressed by the twentieth century Soviet regime, including Alexander Volkonsky, Sulkhan Tsintnatdze, and Edison Denison. Other great Russian composers he has helped gain recognition for in the West include, Sergie Taneyev, Ivan Handoshkin, Kara Karaev, Piotr Bullakov, and Antolii Aleksandrov. But his love of music is not only limited to Russia. Many European and American (North and South) composers have also benefited from his tireless efforts. Some of the viola music composers he has helped reintroduce to audiences worldwide include, Sir Arnold Bax, Miklos Rozsa, Cecil Forsyth, York Bowen, Sir John McEwen, Sally Beamish, Astor Piazzola, Alberto Ginastera, Alan Hovhaness, Arthur Benjamin, Carlos Guastavino, Sergie Prokofiev, and Dmitri Shostakovich, to name a few.

Many of these composers will be represented in a series of CDs he will record for Centarur Records starting in the 2005–06 season. Michael Fernandez also believes in the need to help train the next generation of musicians making great efforts to teach and coach. In addition to coaching numerous young chamber ensembles throughout the continental U.S., Fernandez has taught at Indiana University, Charleston Conservatory of Music, Florida Gulf Coast School of Music, The String Summit, and the Franklin Pond Chamber Music Festival. He currently holds teaching positions at Birmingham Southern College and the University of Alabama-Birmingham in violin, viola, and chamber music. He has performed with numerous orchestras, including the Richmond Symphony Orchestra, Naples Philharmonic, Virtuosi di Napoli, and The Camerata, in addition to serving in the principal chairs of the Florida Orchestra, Owensboro Symphony, Southwest Florida Orchestra, and currently, the Alabama Symphony Orchestra. Michael Fernandez plays on a viola made by American luthier Sergio Peresson, the 1970 "Jenny Lind."

Program

A Greeting Cadenza for William Primrose, "Happy Birthday, Mr. Primrose" — Juan Orrego-Salas (b. 1919)

Suite in the Olden Style — Sven Blohm (1907–1956)
- Preludium
- Sarabande
- Bourrée

Variations on Alabiev's Theme, "The Nightingale" — Mikhail Glinka (1804–1857)
Trans. by V. Borissovsky

Dream — Alexander Glazunov (1865–1936)
Trans. by V. Borissovsky

Campuan Sonata for Viola and Piano, op. 371 — Alan Hovhaness (1911–2000)
- Moderato
- Processional—Allegro ma non troppo
- Prelude and Fugue—Allegretto maestoso
- Andante espressivo
- Andante doloroso—Maestoso

Intermission

Poem — Vladimir Kovaljev

Horumi — Sulhkan Tsintzadze (1925–1991)

Sonata for Viola and Piano — Sir Arnold Bax (1883–1953)
- Molto moderato—Allegro
- Allegro energico ma non troppo presto
- Molto lento

Blues for Benni (1991) — Eduard Putz (b. 1911)

Scott Holden

Scott Holden enjoys an active career as soloist, chamber musician, and teacher. He holds music degrees from the University of Michigan, Manhattan School of Music, and The Juilliard School, where he was awarded the Horowitz Prize. In addition to his American studies, he also spent a year studying and performing in Budapest at the Liszt Academy where he was a Fulbright Scholar. He has performed widely in the United States, Canada, Mexico, England, Belgium, Holland, Italy, Germany, and Hungary. He released his first CD in 1996 which included works by Bach-Busoni, Schumann, Berg, and Martinu. A second CD is currently being recorded on Tantara Records, which will include several world premiere recordings. The project stems from his lengthy and original research on the Russian-American composer Vernon Duke.

A prize winner in numerous piano competitions, his 1996 Carnegie Hall debut recital was a result of winning first prize in the 1996 Leschetizky International Piano Competition. It received high critical praise in the New York Concert Review, "Mr. Holden is a winner....right from the beginning, he shared some key elements with Leschetizky's more famous students: beautiful tone, sound technique and the ability to transform notes on a page into a distinctly personal statement...He is a pianist in the 'effortless technique category' whose main concern seems to be in matters of interpretation, and who by all evidence, is ready to put his own stamp on the music." In 1999 Holden presented the world premiere William Wallace's Second Piano Concerto with Keith Lockhart and the Utah Symphony. The *Salt Lake Tribune* wrote "We were torn between examining every new note passing before our ears, and witnessing Mr. Holden's dazzling pianistic acrobatics. It was a wonderful dilemma."

In demand as a performer, this season will bring him to American venues in Michigan; Ohio; Washington, D. C., Vermont, Texas, Idaho, and Utah, as well as Mexico and Germany. Being increasingly more in demand as an adjudicator, he was recently a judge in the 2003 Gina Bachauer International Piano Competition, where he also presented masterclasses and a recital. As a teacher he has taught courses at The Juilliard School and Manhattan School of Music. A long time resident of New York City, he and his family relocated to Utah in 2002 to accept a piano professorship at Brigham Young University. In addition to his teaching at BYU, he is also a member of the internationally renowned American Piano Quartet.

This musical event is the 212th performance sponsored by the
BYU School of Music for the 2004–2005 season.

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BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Danielle Michelle Woodbury
Piano

Student of
Jeffrey Shumway

Required for
Bachelor of Music Degree
with an Emphasis in Performance.

7:30 p.m.
2 June 2005
Madsen Recital Hall
Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

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- Thank you for not bringing babies or children too young to enjoy this concert.

PROGRAM

Prelude to the Ratswahl Cantata, BWV 29
(Transcribed for piano by Wilhelm Kempff)
Johann Sebastian Bach
(1685–1750)

Rustiques, op. 5
Albert Roussel
(1869–1937)
- Danse au bord de l'eau
- Promenade sentimentale en forêt
- Retour de fête

Charakteristische Studien, op. 95
Ignaz Moscheles
(1794–1870)
- Die Mondancht am Lee Gestade
- Terpsichore

Variations on a Theme of Corelli, op. 42
Serge Rachmaninoff
(1873–1943)

This musical event is the 123rd performance sponsored by the BYU School of Music for the 2004–2005 season.

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BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Danielle Wilson
Piano

Student of
Jeffrey Shumway

Required for
Bachelor of Music Degree
with Emphasis in Performance

7:30 p.m.
2 June 2005
Madsen Recital Hall
Harris Fine Arts Center

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Program

Prelude to the Ratswahl Cantata, BWV 29
Trans. for piano by Wilhelm Kempff
Johann Sebastian Bach
(1685–1750)

Rustiques, op. 5
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(1794–1870)

Variations on a Theme of Corelli, op. 42
Serge Rachmaninoff
(1873–1943)

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BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Crazy Women in Love
Three Famous Scenes from Opera

Candice Johnson
Soprano

Student of
Clayne Robison

Assisted by
Joseph Olson, *piano*

Required for
Master of Music Degree
with Emphasis in Performance

9:30 p.m.
2 June 2005
Madsen Recital Hall
Harris Fine Arts Center

NOTES

I have chosen photos that represent the areas in which the operas take place. The Lucia backgrounds are of the castles and countryside of Scotland. The Ariadne photos include an Austrian castle and actual photos of the Isle of Naxos, including the famous "Ariadne's Arch" of the myth. The Hamlet scenes are photos of the actual Danish castle Elsinore where the Shakespeare tragedy takes place, and it's surrounding area.

I want to offer special thanks to the members of the chorus for giving of their time and talents for this recital.

Program

I.

Il dolce suono...Spargi d'amaro pianto — Gaetano Donizetti (1797–1848)
(Mad Scene)
from *Lucia di Lammermoor*

II.

Großmächtige Prinzessin...Noch glaub' ich dem einen ganz mich gehörend — Richard Strauss (1864–1949)
(Zerbinetta's Aria)
from *Ariadne auf Naxos*

III.

À vos jeux, mes amis... — Ambroise Thomas (1811–1896)
Partagez-vous mes fleurs!
(Ophelia's Mad Scene and Act. IV. Finale)
from *Hamlet*

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BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Kate Homer
Violin

Assisted by
Kalo Latu, *piano*

Student of
Monte Belknap

Required for
Bachelor of Music Degree
with Emphasis in Performance

5:30 p.m.
3 June 2005
Madsen Recital Hall
Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

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Program

Sonata in Three Movements — Ellen Taaffe Zwilich (b. 1939)
- Liberamente

Concerto in A Major, K. 219 — Wolfgang Amadeus Mozart (1756–1791)
- Allegro aperto
- Adagio
- Rondo

Sonata in A Major, op. 13 — Gabriel Fauré (1845–1924)
- Allegro molto
- Andante
- Allegro vivo
- Allegro quasi presto

This musical event is the 216th performance sponsored by the BYU School of Music for the 2004–2005 season.

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BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

American Piano Quartet

Robin Hancock
Scott Holden
Paul Pollei
Jeffrey Shumway

7:30 p.m.
3 June 2005
Madsen Recital Hall
Harris Fine Art Center

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Program

Waltz, from *Faust* — Charles-François Gounod (1818–1893)

Hungarian Dances, Book 2 — Johannes Brahms (1833–1897), Arr. Keller
- Poco andante
- Presto
- Andante grazioso
- Un poco andante
- Allegretto grazioso
- Con moto
- Andantino
- Molto vivace
- Allegro
- Poco allegretto
- Vivace

Sumponyah — James Wintle

Burlesque — Brian Chapple
- Con moto
- Con brio
- Allegretto
- Vivace e giocoso

Sicilienne, from Suite in G Major — Johann Sebastian Bach (1685–1750)

Fantasy on Theme, from Bizet's *Carmen* — Mack Wilberg (b. 1955)

This musical event is the 215th performance sponsored by the BYU School of Music for the 2004–2005 season.

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BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Daniel Henderson
Trumpet

Student of
David Brown

Assisted by
Gerta Grimci, *piano*
Jacob Jones, *piano*
Ryan Crandall, *bass*
Jed Blodgett, *drums*

Required for
Bachelor of Music Degree
with Emphasis in Performance

12:30 p.m.
4 June 2005
Auditorium
Museum of Art

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

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Program

The Debutante — Herbert L. Clarke (1867–1945)

Concerto For Trumpet and Orchestra — Sergey Nikiforovich Vasilenko (1872–1957)

Allegro drammatico
Molto sostenuto, quasi adagio
Allegro vivace

Gerta Grimci, *piano*

Taking a Chance on Love — LaTouche, Fetter, and Duke

Excellent Beast — Daniel Henderson

I Love You, Porgy — George Gershwin

Thump Thump — Daniel Henderson

Jacob Jones, *piano*
Ryan Crandall, *bass*
Jed Blodgett, *drums*

This musical event is the 218th performance sponsored by the BYU School of Music for the 2004–2005 season.

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BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Michael McQuay
Piano

Student of
Irene Peery-Fox

Required for
Bachelor of Music Degree
with Emphasis in Performance

5:30 p.m.
4 June 2005
Madsen Recital Hall
Harris Fine Arts Center

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Program

Sheep May Safely Graze	Johann Sebastian Bach (1685–1750) Arr. Mary Howe
Sonata in C Major op. 2, no.3 Allegro con Brio Adagio Scherzo – Allegro Allegro Assai	Ludwig van Beethoven (1770–1827)
Jeux d'Eau	Maurice Ravel (1875–1937)
Ballade No. 2 in F Major, op. 38	Fryderyk Franciszek Chopin (1810–1849)
Hungarian Rhapsody No. 6 in D-flat Major	Franz Liszt (1811–1886)

This musical event is the 217th performance sponsored by the BYU School of Music for the 2004–2005 season.

performances.byu.edu

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Stephanie Messick
Piano

Student of
Irene Peery-Fox

Sophomore Recital

Required for
Bachelor of Music Degree
with Emphasis in Performance

7:30 p.m.
4 June 2005
Madsen Recital Hall
Harris Fine Arts Center

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Program

Prelude and Fugue in F-sharp Major, BWV 858 — Johann Sebastian Bach (1685–1750)

Sonata in C Major, op. 2, no. 3 — Ludwig van Beethoven (1770–1827)
- Allegro con brio
- Adagio
- Allegro
- Allegro assai

Gaspard de la nuit — Maurice Ravel (1875–1937)
- Ondine

Etude in E-flat Minor, op. 39, no. 5 — Serge Rachmaninoff (1873–1943)
Etude in C Minor, op. 39, no. 1

This musical event is the 219th performance sponsored by the BYU School of Music for the 2004–2005 season.

performances.byu.edu

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Christiane Alice Swenson
Soprano

Student of
Lawrence Vincent

Assisted by
Joseph Olson, *piano*

Required for
Bachelor of Music Degree
with Emphasis in Performance

7:30 p.m.
8 June 2005
Madsen Recital Hall
Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

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Program

Arias

Deh! Vieni non tardar, from *Le nozze di Figaro* — Wolfgang Amadeus Mozart (1756–1791)

Durch Zärtlichkeit, from *Die Entführung aus dem Serail*

Ach, ich fühl's, from *Die Zauberflöte*

Donde lieta, from *La Bohème* — Giacomo Puccini (1858–1924)

Nacht und Träume — Franz Schubert (1797–1828)

Wie Melodien zieht es mir — Johannes Brahms (1833–1897)

Widmung — Robert Schumann (1810–1856)

Gypsy Songs — Antonín Dvořák (1841–1904)
A les je tichý kolem kol, op. 55, no. 3
Když mne stará matka, op. 55, no. 4
Struna naladěna, op. 55, no. 5
Dejte klec jestřábu, op. 55, no. 7

L'heure exquise — Reynaldo Hahn (1875–1947)
Fêtes galantes
Si mes vers avaint des ailes

Weep You No More — Roger Quilter (1877–1953)
My Life's Delight
Fair House of Joy

This musical event is the 220th performance sponsored by the BYU School of Music for the 2004–2005 season.

performances.byu.edu

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Spring Orchestra

Kory Katseanes, *conductor*

7:30 p.m.
9 June 2005
de Jong Concert Hall
Harris Fine Arts Center

Spring Orchestra

Violin I
Tamra Davis
Aaron Ashton
Sarah Black
Tony Perez
Gillian Campbell

Violin II
Jessica Jenson
Sarah Rueckert
Kallista Nelson
Ahne Zobell

Viola
Leslie Richards
Aisha Mortimer
Kate Homer
Brandon Matthews
Bonnie Jean Schnebly

Cello
Sharon Meilstrup
Rachel Harlos
Michelle Johnson
Jennifer Chandler
Benjamin Siddoway
Rosalyn Omer

Bass
Trevor Reed

Banjo
Aaron Ashton
Aisha Mortimer

Flute
Kim Schrader
Sherry Lowry

Piccolo
Jenni Nealon

Oboe
Megan Beardall
Monica-Sophie Steig

English Horn
Monica-Sophie Steig

Clarinet
Bryn Huntington
Liz Rhodes

Bassoon
Jorge Torres
Jennifer Skarda

Horn
Robbie Davis
Lucy Hall
Dan Omer
Cathryn Fordham

Trumpet
Jason Bergman
Dan Davidson
Dale Rex

Trombone
Adam Bean
Matt Johnson
Dan Barrett

Tuba
Savannah Wheeler

Percussion
Scott Thomas Lesser
Cassie Proffitt
Sara Whitbeck
Jennifer Chandler

Program

Overture to *Candide*	Leonard Bernstein (1918–1990)
Cinderella Waltz	Richard Rodgers (1902–1979) Arr. Robert Russell Bennett
Buckaroo Holiday	Aaron Copland (1900–1990)
Pavanne, from *American Symphonette no. 2*	Morton Gould (1913–1996)
Symphonic Picture, from *Porgy and Bess*	George Gershwin (1898–1937) Arr. Robert Russell Bennett

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This musical event is the 184th performance sponsored by the BYU School of Music for the 2004–2005 season.

performances.byu.edu

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Melissa Mason
Piano

Student of
Irene Peery-Fox

Required for
Master of Music Degree
with Emphasis in Performance

7:30 p.m.
10 June 2005
Madsen Recital Hall
Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

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Program

Piano Pieces, op. 118 — Johannes Brahms (1833–1897)
- Intermezzo in A Minor
- Intermezzo in A Major
- Ballade in G Minor
- Intermezzo in F Minor
- Romance in F Major
- Intermezzo in E-flat Minor

Sonata, op. 26 — Samuel Barber (1910–1981)
- Fuga: Allegro con spirito

Sonata in E Major, op. 109 — Ludwig van Beethoven (1770–1827)
- Vivace, ma non troppo
- Prestissimo
- Gesangvoll, mit innigster empfindung (Andante molto cantabile e espressivo)

"Islamey," Oriental Fantasy — Mily Alekseyevich Balakirev (1837–1910)

This musical event is the 222nd performance sponsored by the BYU School of Music for the 2004–2005 season.

performances.byu.edu

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Evening Song at the Provo Tabernacle

Spring Chorale

Rosalind Hall, *conductor*
Nathan Wright, *assistant conductor*
Jason Bergman, *trumpet*
Alena Hicken, *organ*
Jared Oaks, *piano*

7:30 p.m.
10 June 2005
Provo Tabernacle

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Program

When in Our Music God Is Glorified

Charles V. Stanford
(1852–1924)
Arr. Harriet Ziegenhals

When in our music God is glorified,
And adoration leaves no room for pride,
It is as though the whole creation cried: Alleluia!

How often, making music, we have found
A new dimension in the world of sound,
As worship moved us to a more profound Alleluia!

And did not Jesus sing a Psalm that night
When evil strove against the Light?
Then let us sing, for whom He won the fight: Alleluia!

Let every instrument be tuned for praise!
Let all rejoice who have a voice to raise!
And may God give us faith to sing always: Alleluia, Alleluia!

We Praise Thee, O God (Kremser)

Anonymous
(ca. 1625)
Arr. Carolyn Jennings

We praise thee, O God, our Redeemer, Creator;
In grateful devotion our tribute we bring.
We lay it before Thee; we kneel and adore Thee;
We bless Thy holy name; glad praises we sing.

O God of our fathers and mothers, we bless Thee;
Through trouble and tempest our guide Thou hast been.
When perils o'ertake us, Thou wilt not forsake us,
And with Thy help our struggles we win.

With voices united our praises we offer
And gladly our songs of thanksgiving we raise.
With Thee beside us, Thy strong arm wilt guide us.
To thee, our great Redeemer, forever be praise! Amen!

II

Magnificat and Nunc dimittis — George Dyson (1883–1964)

Magnificat

My soul doth magnify the Lord:
And my spirit hath rejoiced in God my Savior.
For He hath regarded the lowliness of His handmaiden.
For behold, from henceforth all generations shall call me blessed.
For He that is mighty hath magnified me:
And Holy, Holy, Holy is His Name.
And His mercy is on them that fear Him: throughout all generations.
He hath shewed strength with His arm:
He hath scattered the proud in the imagination of their hearts.
He hath put down the mighty from their seat:
He hath filled the hungry with good things:
And hath exalted the humble and meek.
And the rich He hath sent empty away.
He remembering His mercy hath holpen His servant Israel:
As He promised to our forefathers, Abraham and his seed forever.
Glory be to the Father, and to the Son, and to the Holy Ghost;
As it was in the beginning, is now, and ever shall be:
World without end. Amen.

Nunc dimittis

Lord, now lettest Thy servant depart in peace:
According to Thy word.
For mine eyes have seen Thy salvation,
Which Thou hast prepared before the face of all people;
To be a light to lighten the Gentiles:
And to be the glory of Thy people Israel.
As it was in the beginning is now, and ever shall be:
World without end. Amen

Cum sancto spiritu, from *Messa solenne* — Gioachino Rossini (1792–1868)

III

Belive Me, If All Those Enduring Young Charms — Traditional
Arr. Donald Hunsberger

Jason Bergman, *trumpet*

IV

Sing Praise to Him, Arr. Mack Wilberg
from the *Bohemian Brethren's Songbook* (1566)

Sing praise to Him who reigns above, the Lord of all creation,
The source of power, the fount of love, the rock of our salvation.
With healing balm my soul He fills and every faithless murmur stills.
To Him all praise and glory!

What His almighty power hath made His gracious mercy keepeth.
By morning glow or evening shade His watchful eye ne'er sleepeth.
Within the kingdom of His might, Lo! All is just and all is right.
To Him all praise and glory!

The Lord is never far away, but through all grief distressing,
An ever-present help and stay, our peace and joy and blessing.
As with a mother's tender hand, He leads his own, His chosen band.
To Him all praise and glory!

Thus, all my toilsome way along, I sing aloud Thy praises,
That all may hear the grateful song my voice unwearied raises.
Be joyful in the Lord, my heart! Both soul and body bear your part.
To Him all praise and glory!

Blot en Dag (Day by Day) Oskar Ahnfelt
(1813–1882)
Arr. Robert Leaf

Day by day, Thy mercies, Lord, attend me,
Bringing comfort to my anxious soul;
Day by day, the blessings, Lord, Thou sendest me,
Draw me nearer to my heav'nly goal.
Love divine, beyond all mortal measure,
Brings to naught the burdens of my quest;
Savior, lead me to the home I treasure,
Where, at last, I'll find eternal rest.

Day by day, I know Thou wilt provide me
Strength to serve and wisdom to obey;
I will seek Thy loving will to guide me
O'er the paths I struggle day by day.
I will fear no evil of the morrow,
I will trust in Thy enduring grace.
Savior, help me bear life's pain and sorrow
Till in glory I behold Thy face.

Oh what joy to know that Thou art near me
When my burdens grow too great to bear;
Oh what joy to know that Thou wilt hear me
When I come, O Lord, to Thee in prayer.
Day by day, no matter what befalls me,
I will know the comfort of Thy love.
Savior, with Thy mighty arm to guide me,
I will reach my heav'nly home above.

The Day Thou Gavest (St. Clement)

C. C. Scholefield
(1839–1904)
Arr. John Rutter

The day Thou gavest, Lord, is ended,
The darkness falls at Thy behest;
To Thee our morning hymns ascended,
Thy praise shall sanctify our rest.

As o'er each continent and island
The dawn leads on another day,
The voice of prayer is never silent,
Nor dies the strain of praise away.

The sun that bids us rest is waking
Our brethren 'neath the western sky,
And hour by hour fresh lips are making
Thy wondrous doings heard on high.

So be it, Lord; Thy throne shall never,
Like earth's proud empires, pass away;
Thy Kingdom stands, and grows forever,
Till all Thy creatures own Thy sway.

Spring Chorale

Soprano

Victoria Anne Adams
Coombs Boyle Rebecca
Patricia Ann Burke
Catherine A Crowder
Carolee Alice Fairbanks
Jessica Joyce Fink
Alyce Marie Ford
Sarah Paget Hachtman
Sharon Harris
Rachael A Johansen
Kadee Mae Leavitt
Patricia Leslie
Kaila Corinne Lifferth
Melodie Anne Lyon
Amanda L Miner
Catherine A Moody
Jessica Elise Niven
Nancy Sue Patterson
Kelsey Roth
Hilary Ann Simmons
Anna Snyder
Ann Elizabeth Sumsion
Holly Rose Tippetts
Becca Warthen
Peggy Rae Williams

Alto

Jessica Anderson
Karisa Rose Babbel
Amanda Yukiko Bartlett
Andrea Bassett
Laura Louise Beckstead
Bridgette J Brinkerhoff
Jenny Bylund
Mikale Nikko Clark
Natalie Kay Crossley
Amy Fitzgerald
Anna Rose Fluckiger
Susan Lee Gleed
Michelle Joy Hall
Katie Hanks
Melissa Hawkley
Mallory A Herring
Mindy R Holmes
Amy Jeppsen
Kourtnee Sue Jewett
Andrea Johnson
Allison M Keith
Emily A Kinghorn
Kathryn Ann Kinghorn
Rachel Levy
Ann Marie Lewis
Kelly Lynn Memmott
Solana Dawyn Messerly
Taryn Nilsen
Eila A Olson
Erin Ashley Patterson
Jennifer Katrina Paxman
Miriam Anna Pollard
Eimi Priddis
Christy Smith
Melanie Sharon Smith
Emily A Stout
Jennifer Anne Swendsen
Lillian Talmage
Diana Thomas
Cheryl Thompson
Emily Walker
Nina E Whitehead
Emily Bement Wikle
Michelle Lynn Wilkinson
Miriam Esther Young

Tenor

James Nathan Castleton
Joseph McCune Castleton
Scott M Egan
Stephen Francis
Gerald Keith Gibb
Ruben Dario Hoyos
Bryan MacDonald
Matthew P Martin
Joseph Allred Olson
Nathan Daniel Owens
Alex Parent
Daniel J Poelman
Johan Jared Scholte
Scott A Stonehocker
Justin Tullis
Joshua Turnbow

Bass

Evan Allan
Joseph Bennion
Paul Dixon
James K Fisher
Da-jiun Gao
Terrence David Hess
Daniel Welling Hunter
Ben Jensen
Christopher Justin Jewkes
James C Jones
Troy Larsgard
James Bradley Layton
Jonathan William Lefrandt
Benjamin H Leishman
Johnathan P Lloyd
John McAllister
Michael Nguyen
Jared Dixon Oaks
Brad Packer
Andreu J Reall
Daniel G Robertson
Brent W Rogers
Eric Roundy
Shaun David Rushforth
Michael Lee Sandridge
Nathan Scott
Gregory R Swensen
Bradley Turner

This musical event is the 223th performance sponsored by the BYU School of Music for the 2004–2005 season.

performances.byu.edu

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Jason Vest
Tenor

Student of
J. Arden Hopkin

Assisted by
Christina Dayton, *piano*

Required for
Master of Music Degree
with Emphasis in Performance

3:45 p.m.
11 June 2005
Auditorium
Museum of Art

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Program

Où voulez-vous aller? — Charles Gounod (1818–1893)

Que les destins prospères, from *Le comte Ory* — Gioachino Rossini (1792–1868)

Le poète mourant — Giacomo Meyerbeer (1791–1864)

Una furtiva lagrima, from *L'elisir d'amore* — Gaetano Donizetti (1797–1848)

Un ange, une femme inconnue, from *La Favorite* — Gaetano Donizetti

Les nuits d'été, Op. 7 — Hector Berlioz (1803–1869)

- Villanelle
- Le spectre de la rose
- Sur les lagunes
- L'Absence
- Au cimetière (Clair de lune)
- L'ile inconnue

L'émir auprès de lui m'appelle…Je veux encore entendre from *Jérusalem* — Giuseppe Verdi (1813–1901)

This musical event is the 224th performance sponsored by the BYU School of Music for the 2004–2005 season.

performances.byu.edu

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Jennie Tilton
Violin

Student of
Monte Belknap

Required for
Master of Music Degree
with Emphasis in Performance

7:30 p.m.
11, 18 June 2005
Madsen Recital Hall
Harris Fine Arts Center

June 11, 2005

Program

Concerto in Re' — Igor Stravinsky (1882–1971)

- Toccata
- Aria I
- Aria II
- Capriccio

Brandon Matthews, *conductor*
Jennie Tilton, *soloist*

Carnival of the Animals — Camille Saint-Saëns (1835–1921)

Kayson Brown, *conductor*

Appalachian Spring — Aaron Copland (1900–1990)

Kayson Brown, *conductor*

Orchestra consists of BYU students and faculty.

June 18, 2005

Program

Sonata No.2 in A Minor — Johann Sebastian Bach (1685–1750)
- Grave
- Fuga
- Andante
- Allegro

Golliwog's Cakewalk — Claude Debussy (1862–1918)
Trans. by J. Heifetz

Girl with the Flaxen Hair — Claude Debussy
Trans. by A. Arnold and Jennie Tilton

Prelude No. 1 — George Gershwin (1898–1937)
Trans. by J. Heifetz

Brandon Matthews, piano

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This musical event is the 226th performance sponsored by the BYU School of Music for the 2004–2005 season.

performances.byu.edu

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Amy Hansen
Piano

Student of
Irene Peery-Fox

Required for
Bachelor of Music Degree
with Emphasis in Performance

9:30 p.m.
11 June 2005
Madsen Recital Hall
Harris Fine Arts Center

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Program

Prelude and Fugue, op. 87 — Dmitry Shostakovich (1906–1975)

Partita No. 2 in C Minor — Johann Sebastian Bach (1685–1750)
- Sinfonia—Andante
- Allemande
- Courante
- Sarabande
- Rondeaux
- Capriccio

Etude in F Minor — Fryderyk Franciszek Chopin (1810–1849)

Sonata op. 31, no. 3 — Ludwig van Beethoven (1770–1827)
- Allegro
- Scherzo
- Menuetto
- Presto

This musical event is the 228th performance sponsored by the BYU School of Music for the 2004–2005 season.

performances.byu.edu

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

SummerFest

Student Chamber Recital

Students of Irene Peery-Fox
344 R and 644 R Courses

10:00 a.m.
13 June 2005
de Jong Concert Hall
Harris Fine Arts Center

Program

Sonata in B-flat Major — Wolfgang Amadeus Mozart (1756–1791)
Allegro

Michael McQuay, *piano*
Brandon Stewart, *piano*

Miniatures for oboe, flute and piano — William Grant Still (1895–1978)
II. Adolorido
IV. Yarovi

Jennifer Stock, *piano*
Sherry Lowry, *flute*
Adele Blackham, *oboe*

Sonatina in G Major — Friedrich Kuhlau (1786–1832)

Bonnie Jack, *piano*
Jennifer Swendsen, *piano*

It Hit Me Again — Reese Harper (b. 1982), Russell Jack (b. 1982)

Reese Harper, *piano, voice*
Russell Jack, *guitar, voice*

Prelude in C-sharp Minor — Serge Rachmaninoff (1873–1943)

Cecilia Hone, *piano*
Amy Hansen, *piano*

L'embarquement pour Cythere — Francis Poulenc (1899–1963)

Reese Harper, *piano*
Russell Jack, *piano*

For love, now is my Savior dying,
from *St. Matthew Passion*, BWV 244

Johann Sebastian Bach
(1685–1750)

Jenny Jenson, *voice*
Alena Hicken, *piano*

Country Gardens

Percy Aldridge Grainger
(1882–1961

Jennifer Swendsen, *piano*
Bonnie Jack, *piano*

Mazurka

Carl Maria von Weber
(1786–1826)

Amy Hansen, *piano*
Cecilia Hone, *piano*

Jamaican Rumba

Arthur Benjamin
(1893–1960)

Alena Hicken, *piano*
Jennifer Stock, *piano*

Sonatina in C Major

Carl Maria von Weber

Russell Jack, *piano*
Reese Harper, *piano*

Italian Polka

Serge Rachmaninoff

Brandon Stewart, *piano*
Michael McQuay, *piano*

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This musical event is the 227th performance sponsored by the BYU School of Music for the 2004–2005 season.

performances.byu.edu

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Lau Wing Hang
Piano

Student of
Scott Holden

Required for
Bachelor of Music Degree
with Emphasis in Performance

7:30 p.m.
21 June 2005
Madsen Recital Hall
Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

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Program

Nocturne in E-flat Major, op. 9, no. 2 — Fryderyk Franciszek Chopin (1810–1849)

Sonata in C Minor, op. 10, no. 1 — Ludwig van Beethoven (1770–1827)
- Allegro
- Adagio
- Presissimo

Prelude and Fugue in G Minor WTC, Book 1 — Johann Sebastian Bach (1685–1750)

Ballade No. 1 in D Minor — Johannes Brahms (1833–1897)
Rhapsody No. 2 in G Minor

Danzas Argentinas — Alberto E. Ginastera (1916–1983)
- Danza del viejo boyero
- Danza de la moza donosa
- Danza del gaucho matrero

This musical event is the 229th performance sponsored by the
BYU School of Music for the 2004–2005 season.

performances.byu.edu

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

BYU Honors String Quartet

Sponsored by the George E. Watkins Gifts for Excellence in the Arts

Kate Homer, *violin*
Benjamin Chan, *violin*
Leslie J. Richards, *viola*
Scott Thomas Lesser, *violoncello*

5:30 p.m.
22 June 2005
Madsen Recital Hall
Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

- Please take a moment to turn off your cellular phone, pager, or any audio alerts. Since tonight's concert is being recorded, we ask you to be as quiet as possible during the performance.

- Please notice the organization of the program so that your applause will be offered at appropriate intervals. Entire works or groupings of pieces will usually be performed without interruption.

- If you must leave during the performance, please wait for applause to do so.

- Please help us maintain a more formal atmosphere appropriate in performances sponsored by the School of Music. Shouting to performers, whistling, or talking during the performance is inappropriate here.

- Thank you for not bringing babies or children too young to enjoy this concert.

Program

String Quartet in F Major, op. 96, no. 12, "American" — Antonín Dvořák (1841–1904)

- Allegro ma non troppo
- Lento
- Molto vivace
- Finale: Vivace ma non troppo

String Quartet No. 5 — Béla Bartók (1881–1945)

- Allegro
- Adagio molto
- Scherzo: Alla bulgarese—Trio
- Finale: Allegro vivace—Presto

This musical event is the 230th performance sponsored by the BYU School of Music for the 2004–2005 season.

performances.byu.edu

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Carric Smolnik
Piano

Student of
Marlene Bachelder

Required for
Bachelor of Music Degree
with Emphasis in Performance

1:30 p.m.
25 June 2005
Madsen Recital Hall
Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

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Program

Sonata in F Minor, K. 466
Sonata in F Major, K. 525

Domenico Scarlatti
(1785–1757)

Sonata in E-flat Major, op. 31, no. 3
Allegro
Scherzo
Menuetto
Presto con fuoco

Ludwig van Beethoven
(1770–1827)

Etude in C-sharp Minor, op. 2, no.1
Prelude in E Minor, op. 11, no. 4
Poem in D, op. 32, no. 2

Alexander Nikolayevich Skriabin
(1872–1915)

Variations Sérieuses, op. 54

Felix Mendelssohn
(1809–1847)

This musical event is the 231st performance sponsored by the BYU School of Music for the 2004–2005 season.

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BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

University Chorale

Jim Wilcock, *conductor*
Alan Zabriskie, *conductor*
Paul Broomhead, *conductor*
Leanna Crockett, *conductor*
Lean Tarrant, *conductor*

7:30 p.m.
4 August 2005
Provo Tabernacle

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Program

Exultate Deo — Hans Leo Hassler (1564–1612), Ed. John Tebay

Jim Wilcock, *conductor*

Agnus Dei — William Byrd (1540–1623)

Alan Zabriskie, *conductor*

The Boatmen's Dance — Aaron Copland (1900–1990)
Transcribed by Irving Fine

Paul Broomhead, *conductor*
Robert Swenson, *tenor*
Dianna Thomas, *piano*

Fogarty's Cove — Stan Rogers, Arr. Ron Smail

Paul Broomhead, *conductor*

O Vos Omnes — David N. Childs

Leanna Crockett, *conductor*
Alena Starr, *soprano*

Peace Be unto Thy Soul — S. Gordon Jessop

Leah Tarrant, *conductor*
Alan Zabriskie, *piano*

Dide ta Deo — Nigerian Folk Song, Arr. Uzee Brown Jr.

Paul Broomhead, *conductor*
Leanna Crockett, *trashcan*
Nathan Swain, *conga*
Leah Tarrant, *wood block*
Jim Wilcock, *bongo*
Alan Zabriskie, *cabasa*

This musical event is the 232nd performance sponsored by the BYU School of Music for the 2004–2005 season.

performances.byu.edu

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Joe Jensen
Tuba

Assisted by
Robin Hancock, *piano*

Student of
Steve Call

Required for
Master of Music

4:30 p.m.
5 August 2005
Auditorium
Museum of Art

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

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Program

Capriccio for Solo Tuba — Krzysztof Penderecki (b. 1933)

Sonata No. 3 in A Minor — Antonio Vivaldi (1678-1741)
- Largo
- Allegro
- Largo
- Allegro

Three Miniatures for Tuba and Piano — Anthony Plog (b. 1947)
- Allegro Vivace
- Freely
- Allegro Vivace

Sonate fur Basstuba — Paul Hindemith (1895-1963)
- Allegro Pesante
- Allegro Assai
- Variationen

This musical event is the 233rd performance sponsored by the BYU School of Music for the 2004–2005 season.

performances.byu.edu

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music
Watkins Endowment for Music and the Family

presents

The Benjamin and Margaret Ferry Family

In collaboration with Joanna Oshida, *piano*

7:30 p.m.
13 August 2005
Madsen Recital Hall
Harris Fine Arts Center

Program

Millionaire's Hoedown — Clebanoff

Laura, Deborah, and Douglas Ferry, *violin*
Joanna Oshida, *piano*

Suite Populaire Espagnole — Manuel de Falla (1876–1946)

El Paño Moruno
Polo
Asturíana
Jotá

Laura Ferry, *violin*
Joanna Oshida, *piano*

Tarantella, op. 33 — David Popper

Benson Ferry, *cello*
Joanna Oshida, *piano*

Milk Cow Blues — Traditional
Arr. Ferry

Laura, Michelle, Deborah, Benson, Douglas, and Chase Ferry

Minuet — Johann Sebastian Bach (1685–1750)

Karen Ferry, *violin*
Meg Ferry, *piano*

Symphonie Espagnole, op. 21 — Edouard Lalo (1823–1892)

Allegro non troppo

Deborah Ferry
Joanna Oshida, *piano*

Sonata in C Major — J. B. Breval
Allegro

Chase Ferry, *cello*
Assisted by Laura, Michelle, Deborah, Benson, and Douglas

Romanian Folk Dances — Béla Bartók (1881–1945)
Jocul Cu Bătă (Dance with Sticks)
Brăul (Waistband Dance)
Pe Loc (Stomping Dance)
Buciumeana (Hornpipe Dance)
Poarcă Românească (Romanian Polka)
Mănuntelul (Quick Dance)

Douglas Ferry, *violin*
Joanna Oshida, *piano*

Old McDonald — Traditional
Arr. Hall

Karen Ferry, *violin*
Assisted by Benson

Concerto No. 1 in E-flat Major, op. 107 — Dmitry Shostakovich (1906–1975)
Allegretto

Michelle Ferry, *cello*
Joanna Oshida, *piano*

How Great Thou Art — Swedish Folk Melody
Arr. Larry Beebe

Laura, Michelle, Deborah, Benson, Douglas, and Chase Ferry
Joanna Oshida, *piano*

The Watkins Endowment for Music and the Family

The Watkins Endowment for Music and the Family was established in 2002 in memory of Geraldine Swensen Watkins by her children. A native of Montpelier, Idaho, Geraldine Swensen was an avid singer and pianist as a child. After service in the Navy during World War II as a member of the New York-based "Singing Platoon," she attended The Juilliard School of Music as a voice major, and sang with the Robert Shaw Chorale. After her marriage to George Watkins, she devoted herself to raising, training, and teaching her eight children in Westchester County, NY. In addition, she provided service to The Church of Jesus Christ of Latter-day Saints through her musical skills. For decades, Mrs. Watkins served as a musical pillar of the community, teaching piano and organ not only to her own children, but also to the children of countless ward and stake families. Her influence spread throughout the Church as these children grew up and moved to other areas, where they continued to serve the church through music, and in many cases, through teaching music to others.

The Watkins Endowment for Music and the Family was founded to promote, enable, and support the learning, creating, practicing, performing, and appreciation of music for the enrichment of family life. These purposes are being accomplished by:

- providing instructional material for parents, youth, and young children
- developing Internet and other media and broadcast resources
- presenting BYU campus concerts, workshops, seminars and presentations
- providing research grants
- engaging in other creative projects

The endowment is administered by a council composed of faculty members from the BYU School of Music, advised by the music ducation faculty.

For further information, or to make contributions, please visit the endowment's web page (http://cfac.byu.edu/music/Music_and_the_Family/MusicandtheFamily.php), or contact the its council chairman, Andrew Dabczynski, professor of music education, BYU School of Music, (801) 422-2317.